

SEPTEMBER 1970

FIFTY CENTS

NATIONAL

Antiques Review

The Monthly Guide to Antique Values

Greentown Glass
of Greentown, Indiana

The Hudson River School of Art

Antique Shopping in San Antonio

The Black Arts

Auction
Prides Crossing, Massachusetts

Show and Sale
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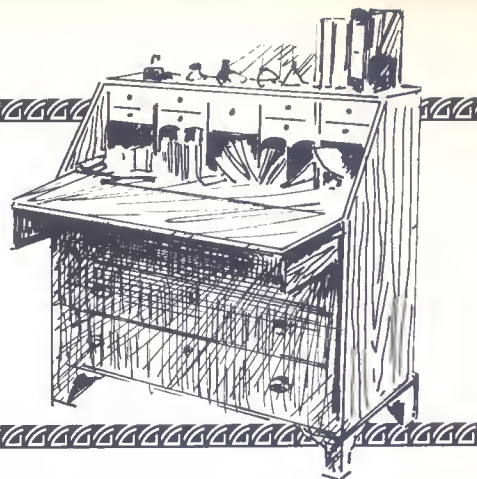
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From the
EDITOR'S
Slant Top



IN this issue, we call attention to the *Black Arts*, both in this country and in Africa. Some of the *Black Arts* deal with mysticism and ancient lore, and some with modern individualism and materialism. In this issue of *NAR* is but a brief introduction and comparison of the work by the jungle artist and the product of art schools.

Naturally, we are interested in the objects of antiquity, and can only wonder at how much early work in our arts and crafts was turned out by our black citizens in this country. Once in a while, mention has been made to me about work done by black craftsmen of the last century, especially in the fields of furniture, ceramics and oil painting. The names received but fleeting mention, only to be forgotten. Would that someone act as the chronicler of our early black artists, and locate the artifacts they made. Surely, in our past history, there were many who worked along side white craftsmen in cabinet and furniture shops. Many must have been glass blowers. We know that much pottery was made in the South by them.

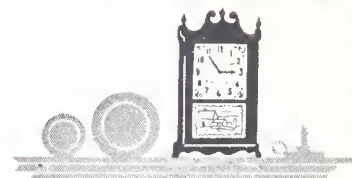
History proves that great strides had been made toward absorbing the blacks into our culture long before the Civil War. In the book

that deals with the life of Franklin Pierce, it is revealed that in 1830 there were about 20,000 slaves in America. At the start of the Civil War, there were barely 4,000, and most of them had preferred to remain in bondage in return for the security they received. The others must have been absorbed into our industry. It is quite obvious that the Civil War began over issues other than slavery, yet the black man was caught up in the middle of it, used as an idealistic pawn, and his culture in this country suffered a tremendous setback. The strides made in the fields of arts and crafts by black artisans were cancelled out in but a few years, and it is only recently that their work has begun to emerge again in any great quantity. The void between the years of the Civil War and World War II in the *Black Arts* is one of our country's greatest tragedies. It is refreshing to note the growing interest in collecting the work of black artists, old and new, both in this country and in Africa.

George Michael

Frontispiece: A group of soapstone sculptures made by the descendants of one family that lives in the Territory of Mashonoland in South Central Africa. Each piece is signed by the artist. The stone is similar to alabaster in quality, but darker in color. (Marie Briggs, *Primitive Arts*, New Hope, Pennsylvania)

It's Time for Antiques



Early American Glass: A Book Review

THE world of early American glass is intriguing, complex and colorful from any angle. Viewed through Arthur J. McQuade's *ILLUSTRATED GUIDE TO EARLY AMERICAN GLASS*, the effect is kaleidoscopic. The author's sensitive response to fine craftsmanship and his description of exceptional pieces from his personal collection more than compensate for the absence of full-color pictures. The result is a continually shifting array of patterns and perspectives that should prove a delight to amateur and professional alike.

Although this relatively small book (71 pages, 64 photographs) was designed primarily "to show and explain," it does considerably more. Woven throughout the text are several important historical threads, reminders of European influences often ignored in primers and guides. There are, in addition, short passages devoted to techniques and manufacturing processes that tell more in a few words than many larger volumes tell in pages.

With few exceptions, the pieces included in the guide are limited to examples created within the first 120 years of American production. A number of the items were blown two centuries ago, according to the author. Some have no existing duplicates, while others are equally rare.

Pertinent facts relating to each maker and his background have been noted, along with additional matters of historical or human interest. The trail blazed by Caspar Wistar, Henry Stiegel and John Amelung has been traced and followed with care from its beginning in southern New Jersey, to Manheim,



There were just 24 states in the Union when this cup plate was pressed at The Fort Pitt Glassworks, Pittsburgh, Pa. They are represented by 24 stars surrounding the American eagle. In the pennant, are the words "Fort Pitt." There is a border of beaded circles and another in feather motif. The rim is scalloped. This pattern, in superb flint glass, was also produced in color. With the addition of handles to teacups, cup plates were no longer required. In time, they became collectors' items.



This straight-sided pitcher is an example of a rare type of glass ("Clam Bisque" or "clambroth") exhibiting a cloudy opacity and the merest hint of blue. The rim of the bud vase, like the handle of the pitcher, is opaque white glass, known at Sandwich as "opal glass."

Pa., and Frederick Town, Md., until it reverses direction and wends its way north-eastward to New England.

Works by Mary Gregory, Nicholas Lutz and Frank (Francois) Pierre are also included, and several areas discussed by McQuade previously in greater detail in *PROFILES* take on a new dimension when "re-viewed" through the glass pieces photographed for the *GUIDE* by Robert Goldthwait.

A frequent contributor to *N.H. PROFILES*, McQuade has been a collector of antique glass since 1963 when he moved to Maine from New York State where he was Public Administrator of New York (Manhattan) County. His interest in glass was first stirred at country auctions, which he attended frequently. Eventually, incipient interest became intense preoccupation, which, in turn, led to serious study.

The pictures and text of captions used here are from the *ILLUSTRATED GUIDE TO EARLY AMERICAN GLASS*, published by the Portland Lithograph Company, Portland, Maine. Price \$2.95.

James Bolquerin

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 September 1970

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The Cover: The Greentown Glass Blue Robin with berry in beak, made as a packer's receptacle. Indiana Tumbler and Goblet Company, Greentown, Indiana, 1894-1903. See article on page 18.

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LETTERS

to the

EDITOR

(Requests for appraisals should be directed to local dealers or appraisers. Letters and photographs to the editor requesting such information will not be answered or returned.)

All other letters to the editor should be addressed to the Editor, National Antiques Review, Merrimack, N.H. 03054.)

Dear Editor: I am a recent subscriber to your magazine and am well pleased with the four issues I have received. Your article ("From the Editor's Slant Top", June 1970) on the museums hiding antiques which are not on display or are displayed at various times was very good. It does seem a shame that these gifts should be donated and museums wouldn't be allowed either to sell them or even loan them out. Why

couldn't a movement such as Book Mobile or lending libraries be started between museums now in existence or new ones being built, whereby these hidden pieces could be displayed?

Wadsworth Nichols

Steuben, Maine

Dear Editor:

I was given the May and June issues of *National Antiques Review* and not being a regular subscriber was hesitant in writing. I felt compelled to express my overwhelming endorsement for your provocative articles by Mr. Robert Roche. ("What Role Can Government Play in Our Culture?", Parts I and II) The subject of cultural advancement through national initiative was long overdue.

I feel the articulate, yet concise presentation by Mr. Roche gives government a mandate to cease tokenism and enact a meaningful legacy for cultural preservation. You are to be commended for using your magazine in service for a cultural program which I believe could serve as a beacon for future generations.

In closing I urge you to extend support toward the goals Mr. Roche has proposed and I without reservation give my sincere best wishes for this worthwhile project.

James T. Carlsson

Stamford, Conn.

Dear Editor:

Collateral with the subject of Robert Roche's last two Art Commentaries ("What Role Can Government Play in Our Culture?", Parts I and II, May and June), the following words are the opinions of J. J. Enneking and almost 70 years ago:

Hyde Park, Jan. 23 -04

Mr. J.F. Hopkins

My dear sir-

Your letter is at hand — I am in full sympathy with all your suggestions for better facilities to further the cause of applied art-education. It seems to me the time has been ripe sometime ago to pay more attention to that question. In the fine arts we are forging to the front in spite of ignorance and neglect on part of our legislators. This country ought to have had a minister of the Fine Arts years ago, which would have had a great influence on art education and everything related to it. We really need a minister of Industrial Art for this country, to bring before the people and Congress the value of Art Industrial Training and training schools. Other countries owe a great deal to art and craft institutions. France, for instance, encouraging art designing and workmanship, in time became the market of the world. The engrafting of the esthetic on the

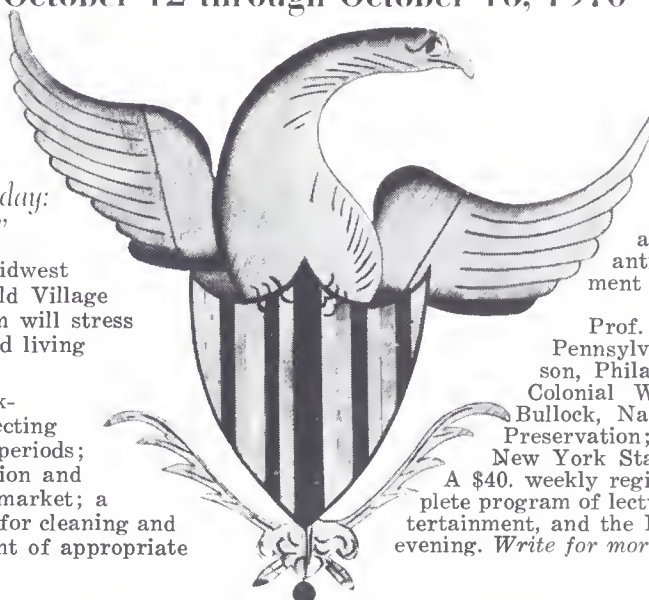
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useful, encouraged so much in France, enabled her to make out of a dollar's worth of raw material twenty, while we in this country can hardly make one. France paid her Prussian war debt (one billion dollars, I believe) with seeming ease and it was due to wealth gained by supplying the whole world with art-handy-work and her agricultural products.

Your letter has the right ring. Something must be done to give the utmost opportunity to the hundreds of artisans, young men and women, who wish instruction in the many branches of applied arts such as you have enumerated.

The demand for more higher educated workingmen and women is growing in Boston, for this city will have to take the place for the U.S.A., as Paris holds it for the whole world. Boston will have to depend in the future on manufacturing a better class of goods — more beauty — style and art to supply the rest of the country with, in place of the merely useful in cotton, iron, wood, etc., the manufacturing of which has gone south and west, hence we want a better class of designers and artisans and your plan if carried out will produce them.

Very sincerely yours,
John J. Enneking

James Frederick Hopkins was a director of art education at the Massachusetts Normal School of Art and at the Maryland Art Institute among various positions related to art education in the late 19th and early 20th century. I have a great deal of his personal material, besides assorted artwork which he encouraged, including a good representation of original posters which were shown in one of his exhibitions, some by famous artists and illustrators; all of the turn of the century.

Lee Freedman

Southwest Harbor, Me.

Editor's Note: John Enneking was formerly Parks Commissioner for the City of Boston. He was a great landscape artist and is known as the "Sunset Painter". His works have assumed great importance in the art field. His most noted is that of the Mother Church, First Church of Christ Scientist in Boston. This is the picture on the post cards sold there.

Dear Editor:

Thank you for affording me a moment of pure nostalgia for my first visit to Philadelphia in 1946.

Naturally one of the "musts" was the Betsy Ross House and Franklin's grave. At noontime, I asked a woman passerby if there was a good restaurant in the neighborhood, which I recall as being a little on the shabby side.

Her reply was, "Well, if you like Jewish cooking and can eat that much,

there's Shoyers." Although a WASP from California, whose first taste of Jewish cooking was at age 33, I still like Jewish cooking — if I didn't have to watch my waistline. But I do remember leaving untouched two little side dishes of vegetables, not because they didn't look delicious, but because I simply could not eat that much.

If the kind lady was trying to warn me, I'm glad I didn't heed her advice. Every time I eat tender pot roast that can be broken with only a fork, I think with affection of Shoyers. (NAR, June 1970, "Auction of the Month")

(Mrs.) Adelaide King

Chevy Chase, Md.

Dear Editor: I have been in the "painted antiques" business for about twenty-five years, and I do not agree with the dealers who sell stripped Hitchcock chairs and furniture as originals, rather than having them repainted and restenciled in the old manner.

Where possible, I recopy and restencil chairs with the same designs that they bore originally. Otherwise, I put old designs on them.

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Andrew R. Allen

Freeport, Maine

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Maine 03908, \$20 PP; 822 pages,
illustrated.

Those interested in this Down-
east area will find this book very
valuable and interesting. It covers
the histories of five towns that were
once part of the first permanent
settlement in Maine — Berwick,
South Berwick, North Berwick,
Eliot and Kittery. It also includes
genealogies of many families as-
sociated with the towns. This book
went out of print many years ago,
and this reprint will serve to assist
many historians who would like
to have a copy for ready reference.
One story has it that Kittery was
named by Sir Ferdinando Gorges
for his oldest daughter, Kittrina,
and means "a pleasant location
along the sea coast". As romantic
as this is, perhaps the fact lies closer
to the arrival of one Alexander
Shapleigh, who built the first house
at Kittery Point in 1635. He came
from a place called Kittery Point
near Dartmouth, England. The ac-
counts of the Indian raids bring
home the terrors experienced by
the early settlers. The entire book
makes for interesting as well as
rewarding reading.

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COLLECTORS** by Donald E.
Alexander; published by the author,
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fully illustrated.

We learn from this book that
the Roseville Pottery Company
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in 1890. Eight years later, it was
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have heard the names Crystallis,
Rozane Ware and Pauleo. These
are all associated with this art pot-
tery, which has become a hot col-

lectible. The book is pocket size
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needs when on the prowl for Rose-
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that can fill the need in the art
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where the New York Historical
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ISTS IN AMERICA* leaves off in
1860. The artists are listed alpha-
betically, which makes reference
very simple. If you collect or re-
search the work of American paint-
ers, sculptors and engravers, this
book is indispensable.

GLORY OF THE SEAS by Michael
Jay Mjelde; published by the Wes-
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Connecticut 06457, \$9.95; 303 pages,
fully illustrated. This is the first
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Listings in "The Bell Ringer" are published on a complimentary basis as a service to our readers, show managers, sponsors and auctioneers. Listings should be sent to "The Bell Ringer", NAR, Post Office Box 619, Portland, Maine 04104. And send for display advertising rates. This page demonstrates how a display advertisement attracts more and more people to your show, auction, or flea market. NAR is published monthly. Publication date is the 10th of the preceding month; listings to be received 30 days prior to publication.

September

8-9 — Uxbridge, Mass., S & S, Congregational Church Community House, Sp. by Uxbridge Hist. Soc., Management by Centre Chimney, Inc.

10-12 — Lexington, Mass., First Annual Antiques Show, Lexington Arts and Crafts Society, 130 Waltham St., 1 PM-9 PM, highest quality antiques, Lloyd A. Hathaway, Mgr. *Gourmet snack bar.*
10-12 — Sellersville, Pa., 4th Annual Mill Stream Antiques S & S, the Armory, Rt. 152, Thurs. 6:30 PM-10 PM, Fri. & Sat. 11 AM-9 PM.

11-13 — Framingham, Mass., 2nd Annual Antique S & S, Loring Arena, Sept. 11 & 12, 1 PM-10 PM, Sept. 13, 1 PM-6 PM, presented by the Suburban Antiques Dealers Assn. of Eastern Mass.

12 — Salisbury, Conn., FM, Rt. 44, north of village, 11 AM-6 PM, Russell Carrell, Mgr.

September, 1970

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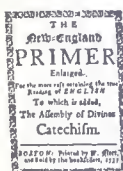
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The Antique Press

TIMELY editorial from the *Philadelphia Inquirer*: "The action of Administrative Judge Charles Klein authorizing construction of a library for historic documents and a replica of the original Graff House where Thomas Jefferson wrote the Declaration of Independence should be recognized as a major occasion in this city.

"It has long been a matter of deep regret that the Graff House was not preserved intact, down to the present, as have so many other colonial buildings that figured in the founding of the nation.

"For the site to be occupied by a parking lot and hamburger stand, at this point, with the bicentennial observance so close at hand, is a serious reflection on the nation's dedication to the principles announced to the world in that great document.

"The way the Graff House was permitted to disappear, but is now being revived, may have a symbolic relevance to current protests which, perhaps, in some measure, are inspired by dissatisfaction with how far short the country has fallen of the ideals of 1776.

"If there were no other consideration, 'a decent respect to the opinions of mankind' should impel us to pay more honor to the place and the memory of what happened there.

"It is a sad thing for travelers to journey from distant places only to find, on arrival in this city, nothing but a sign marker at this hallowed place.

"Now at last something is to be done. The sooner the desecrated site can be restored to respectability, the better it should be for the consciences of Philadelphians and all American citizens."

AN exhibition at the Philadelphia Museum of Art through September 7 — *Summer Loans from Private Collections*: Paintings, drawings, prints, and sculpture showing the wide range and excellence of Philadelphia private collections. Enriching the exhibition is Mr. and Mrs. Jack C. Wolgin's fine contemporary collection, with its wealth of surrealist and Bauhaus paintings; Mrs. John M. Wintersteen's renowned collection, with its many Picasso masterpieces; Mr. and Mrs. Henry Clifford's excellent collection, with its new addition — an ancient Aztec sculpture in the form of a giant snake; and Mr. and Mrs. Louis C. Madeira's outstanding collection, including works by Cezanne and Pissarro.

THE New England Conference of the American Association of Museums will hold its annual meeting at the Wadsworth Atheneum in Hartford on October 2 and 3. This year's meeting will explore the relationship of museums to the environmental and ecological concerns now confronting us. A workshop on public relations and preservation techniques will also be scheduled.

BOSTON — Dr. William Kelly Simpson has been appointed Curator of the Department of Egyptian Art, Boston Museum of Fine Arts, it was announced by museum director Perry J. Rathbone. Dr. Simpson has participated in numerous archaeological expeditions in Egypt and Iraq and was co-director of a dig in Abydos, Egypt in 1969. He has also published extensively, including major works on earlier excavations conducted by the Museum of Fine Arts in Egypt. He has been a professor of Egyptology at Yale University since 1965 and will continue to hold this position, while reducing his teaching responsibilities.

EEDITOR'S NOTE: Too many letters have come in praising our recent NAR covers for us to print them. The response to the elegant Dunlap chest on the June cover and the poignant Steuben Glass piece in July topped all as favorites. Our thanks go to all who have written.

Art Commentary

by Robert Roche'

The Hudson River School

DURING the second quarter of the nineteenth century in America, there appeared a small group of landscape painters whose main source of inspiration was the Hudson River Valley in New York State. For any one who knows this section of the country, it has a nostalgic, lush, panoramic quality all its own and was ideally suited as subject matter for artists.

Thomas Cole (1801-1848), an Englishman by birth, was — for all practical purposes — the founding father of this group of painters, considered by art historians to be the first native American school

of painting, which, indeed, it was. The remarkable part of it is that up to this time, landscape painting as an art form unto itself was practically non-existent.

Cole first came upon the art scene in New York City about 1825, and by this time he had already turned almost exclusively to landscape painting. Impressed by the truly untouched beauty of the lower Hudson Valley, he travelled up the river, sketching the Catskills and returned to New York City, where he painted three landscapes, using his drawings and visual memory as a basis for his creations. These paintings brought him instant success and were purchased by three well-known, established American artists of the time, William Dunlap, Asher B. Durand (who was to become one of the group), and the famous John Trumbull, who openly admitted, "Cole has already done what I, with my many years of experience, am as yet unable to do".

In 1826, Cole helped to found the National Academy of Design and became a leading figure in the art life of New York City. A year later he started to tire of city life and withdrew to the Catskills for long summers that extended into autumn, sketching and painting.

One of the main characteristics of his work was a beautiful, smooth, surface technique, coupled with lyrical romanticism and panoramic vistas that soon became the artistic criteria for all the other artists of this group. In fact, the work of all these men was so similar that if we look back with the perspective of time at their accomplishments, it amounts to one whole cohesive expression, as if these paintings constituted one big picture. The only artist of this group who deviated from the mold was not only the last and most famous of them all, but the greatest. This artist was George Inness, whom I will talk about later in the article.

"The Temple of Segesta with Artist Sketching", by Thomas Cole.
Courtesy, Museum of Fine Arts, Boston. M. and M. Karolik Collection.



Asher Brown Durand (1796-1886) was a very successful artist and well-known engraver before he turned almost exclusively to landscape painting through the influence of Thomas Cole, who had already been painting the Hudson River Valley ten years before Durand became part of the group. He travelled farther afield than Cole, drawing and painting views not only along the Hudson, but in the White Mountains, the Adirondacks and the Berkshires.

He, too, was a founding member of the National Academy of Design, and after Samuel Morse resigned its presidency, Durand became the Academy's second president, serving from 1845 to 1861. In 1869 he moved his permanent studio to the country town of his birth, Jefferson Village, now called Maplewood, New Jersey.

As compared to Thomas Cole, Durand is undoubtedly the better artist, his technique being more thorough, and his observation less romantic, thus producing landscapes of greater clarity and reality.

George Inness (1825-1894), born in Newburgh, New York, was exclusively a landscape painter from the beginning. While starting out with the Hudson River School's traditional classic approach, he soon became America's first great impressionist painter (experimenting with broken color right to the

end of his career). Many of his later works possessed a great deal of the visionary quality of Joseph M. W. Turner, the English painter. His nature was impetuous, which undoubtedly stemmed from the fact that he was an epileptic. It was his good fortune to have had an excellent marriage and many fine friends, which psychologically helped to offset his illness until the last years of his life.

Inness was extremely productive and imaginative, changing his style with his moods. The most famous painting he created was the large "Peace and Plenty", which is in the permanent collection of the Metropolitan Museum of Art.

Other artists of the original Hudson River group were Thomas Doughty (1793-1856), John W. Casilear (1811-1893), John F. Kensett (1816-1872), Thomas W. Whittredge (1820-1910), and Jasper F. Cropsey (1823-1900).

In technique, all of these men worked almost exclusively with oils on canvas. Some paintings exist on wood panels, but they were in the minority. Their work for the most part was executed in their studios from sketches and drawings done "on the spot", some of these sketches having been made in oil. Their canvases, in general, were large, to suit the grandioseness of their various styles and subject matter.

"Sunset in the Catskills", (right), by Thomas Cole. Courtesy, Museum of Fine Arts, Boston.

At their worst, the Hudson River School painters were over-romantic, with an unpleasant, sentimental slickness of expression. Their best work possessed a directness of approach that was very refreshing and to this day, most enjoyable to look at.

This Spring officially witnessed the full rebirth and recognition of Victorian art and antiques here in America, with the magnificent exhibition at the Metropolitan Museum of Art, entitled "19th Century America, which started April 16 and will extend through September 7, 1970. There are twenty-five galleries given over to this exhibition, and Galleries 10, 14 and 15 are dedicated to the Hudson River School.

In May, the Copley Society in Boston had a very fine exhibit of the works of Hudson River School painters, with most of the pictures borrowed from the Museum of Fine Arts in Boston.

It is indeed a pleasure with each passing year to see certain parts of our cultural heritage rediscovered and a new understanding enjoyed by this reacquaintance with things not too long ago considered old-fashioned and passé.

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Estate Auction at Rock Edge, Prides Crossing, Massachusetts



The TV cameras were there. At left is popular Pat Collins of Channel 4 in Boston, New England's best known woman TV commentator, getting some inside information on the auction from Mrs. Hubley for her newscast that night.

THIS auction was advertised as the Estate of Eleanor Sears, comprising the "beautiful furniture and bric-a-brac from Rock Edge at Prides Crossing, including European and American pieces, fine custom pieces, rugs, linens, glass and china".

The F.B. Hubley Company of Cambridge was in charge of the sale, which took place in a rather posh section of the North Shore. The elegant property abuts Endicott Junior College and overlooks the ocean. An earlier sale, two weeks before, had disposed of the contents of the carriage shed and all the related horse paraphernalia. The contents of the home were moved to this huge granite "stable", which was built in English manor fashion, completely panelled with gumwood, and included a hunt and trophy room with huge fireplace.

Bob Cann, the auctioneer who has been with Hubley's for many years, took command immediately and knocked down a beautiful ten-inch-high, cloisonne-covered tea jar on teakwood stand for \$230. After an eight-inch and a ten-inch pair of sterling vases labeled Tiffany sold at \$110, out poured the cut and etched glass. The fol-

lowing were all Hawkes-signed cut glass: Twelve-inch decanter, handleless, with three rings at the neck, \$110. Pair of Diamond-patterned decanters, 12 inches, with a dozen rings at the neck, \$170. Twenty-four nine-inch soup dishes, \$330.

Other cut glass included Hawkes-Sinclair-signed pieces: Eight five-inch sherberts, \$128. Twelve five-inch finger bowls, \$156. Twelve four-inch wines, \$180. And twelve five-inch dinner wines, \$251.

Unmarked cut glass brought the following: Eleven four-inch tumblers in Pineapple design, \$176. Five finger bowls, five inches, also in Pineapple, \$50. And eleven four-inch tumblers, Pineapple, cut and etched near the rim, \$176.

There was much else in glass that sold, in the way of table items and decorative pieces, much of it from Europe, and though of excellent quality, not distinguishable enough through word description to help anyone out. One exception was an American-made grouping of Vasa Murrhina, five-inch bowls and plates in amethyst, with worked-in decoration; there were seven sets that sold at \$240 for the lot.

The furniture was just about all

from Europe. Most of it was not period, but finely crafted and of good age. In addition to the items we have pictured and captioned, the following sold: An oblong tilt-top, tripod-leg stand, with Empire-style legs, mahogany, top about 24 x 16, \$70. Pair of cloisonne 14-inch plates, with pictures worked in vivid colors, \$36. Twelve odd but exquisite dishes, including Royal Crown Derby, Sevres, Limoges and Meissen, \$360. Steinway grand piano, \$1,200. Seven Kirk silver tumblers — three four-inch and four six-inch, \$210.

We felt pictures would do more justice to the other items sold. This comprised about three hours of the first day of a three-day sale. Proved is the fact that quality pieces, though not necessarily in period, bring good prices, for the hand workmanship right through the present day is eagerly sought by collectors. Not much flack went up from the bystanders regarding some of the high prices. Evidently everyone is getting adjusted to them in order to maintain composure and sense of humor.

George Michael

(Illustrations are continued on pages 16 and 17.)



(Above, left) A well-proportioned, eight-legged English Sheraton-style, reproduction sofa, \$250. (Above, right) Three of four Chippendale-style, English chairs, custom-made reproductions in mahogany, \$680. (Below, left) A highly carved oak table, about 42 x 72, with H stretcher, \$250.



(Above, right) Bronze elephant by Katherine Lane, about 12 x 12, \$180. (Below, left) Described as eight Empire-styled English mahogany dining room chairs, with brass paw feet, \$1,280 for the set. (Below, right) Mr. Cann asks for the final bid on a highly carved, walnut table, about 30 x 48, which went at \$115.





(Above, left) An ornately carved settee with lift seat. (It appeared to be French walnut), about five feet, \$250. (Above, right) The famous Sears horse, "Among the Stars", selected as Horse of the Year, 1965-66; this oil brought \$250. (Below, left) Inlaid side tables in mahogany, curule legs, tilting tops, English, custom-made, \$230.



(Above, right) Two of four late English Sheraton side chairs, reproductions, \$140 each. (Below, left) One of a pair of Louis XVI marble-top pier tables in rough condition, \$575 each. (Below, right) A period snake-foot, tilt-top table in mahogany, 24-inch top, \$110.





(Above, left) Among the oldest items sold were these pegged, oak drop-leaf tables, very English, \$220 for the pair. (Above, right) Bob Cann gazes intently for more bids on this French gilded sofa of the Louis XVI period, \$425. (Below, left) An exquisite velvet wall hanging, 7 x 7, with Napoleonic eagles, \$130.



(Above, right) An elegant, reproduction English Chippendale-style sofa (back about 6 x 8) in Peacock design on Flemish linen, \$450. (Below, left) A tin lamp with interesting mother-of-pearl inlay, base about 18 inches, \$110. (Below, right) Sheraton-style, English reproduction love seat, mahogany, five feet, \$275.



*Exterior of the Glass Museum
located in the Greentown
City Hall.*



Greentown Glass

by Betty Lacey

IN the years from 1894 to 1903, the Indiana Tumbler and Goblet Company of Greentown, Indiana, produced a series of interesting and distinctive glassware forms, highlighted by an opaque chocolate glass developed by one of its associates, Jacob Rosenthal, and a richly designed pattern glass known as "Holly Amber".

On June 13, 1903, a sudden explosion touched off a raging fire that totally destroyed the Indiana Tumbler and Goblet Company. The factory was not rebuilt. The carefully guarded formula for Rosenthal chocolate glass remained unrecorded and went to the grave with him. The "Holly Amber" molds were destroyed in the fire, and attempts to reproduce the glass's distinctive opalescent shading have been largely unsuccessful.

In recent years, glass collectors have shown increasing interest in the wares produced by the Indiana Tumbler and Goblet Company, now referred to simply as "Greentown Glass".

"Holly Amber" is a special favorite. It was manufactured only from January to June of 1903, and was made nowhere but Greentown. It was quick to catch the attention of glass enthusiasts, both because of the remarkably short span of its manufacture and the distinctive color and pattern of the ware.

Also popular are the packers' receptacles, which were chief among the output of the Greentown factory. A wide variety of subjects were treated in these containers, which were sold to producers of foodstuffs to be filled with their products for sale in the retail markets. Probably the most popular of these mass-produced containers is the Dolphin, which was most often filled with mustard. It is a dish of dolphin shape with a cover topped by a fish finial. Another popular form is the Cat-on-Hamper. There are also dishes patterned as a Hen-on-Nest, Rabbit-on-Dome, Robin-with-Berry-in-Beak, and Fighting Cock. Another form popular with collectors is the Wheelbarrow. The receptacles were made in a variety of opaque and transparent glass, including chocolate and Nile green.

Quite a variety of glass was made at Greentown, but the factory's fame will probably always rest with its production of chocolate and golden agate glass, particularly in the "Holly Amber" pattern. The chemical composition of both types remains elusive, and attempts at reproduction have created unfaithful copies. Some collectors refer to the chocolate glass as caramel slag. It is opaque, with a milky shading of color. The opalescent shading in the "Holly Amber" pieces gives

that glass its distinctive quality.

On June 13, 1970, just sixty-seven years to the date of the disastrous fire that destroyed the town's leading industry, a fine new museum housing some 700 examples of Greentown Glass was dedicated by the people of Greentown. The museum is a community effort made possible by a citizenry proud of its heritage as an important center of glass manufacture. The dedication climaxed a successful two-year effort at fund raising and planning, begun by two of the town's leading citizens, Richard Zirkle and James Hill. Both are members of the museum's 15-member board of directors, with Zirkle serving as president and Hill as treasurer. The museum is incorporated with stock available at \$25 per share, but members of the board hasten to inform that each shareholder is entitled to only one vote, regardless of the amount of stock he owns. The people of Greentown have taken all obvious measures to insure that the museum will be a democratic enterprise of which all its citizens may truly feel a part.

Dedication of the museum was marked by a three-day festival, which included parades, a beauty pageant, an old-fashioned street festival, and an antique and glass show. The ribbon-cutting ceremony that officially opened the museum



Interior of the Museum (above), which displays some 700 pieces of Greentown Glass. Cat on Hamper (left) — a light blue packer's receptacle. (From a private collection)



was performed by Congressman Richard Roudebush. For the occasion, members of the board of directors wore costumes contemporary with the period of Greentown Glass manufacture.

All on loan from private collections, the vast array, of Greentown Glass includes most of the forms attributed to the Indiana Tumbler and Goblet Company, both the well-known and the unique. Much of the glass is displayed in drug cases loaned by Hook's Drug Store of Indianapolis from its antique drug store. The museum is filled to overflowing and affords the visitor an unparalleled opportunity for study of the wares produced at Greentown.

Among the unusual pieces are examples of the mitted hand dish in both Nile green and chocolate, each of which is a rare color in this form; an extremely rare chocolate Cactus covered sugar on a pedestal; a Fighting Cocks covered dish in dark amber; a chocolate Honeycomb pickle dish; Hen-on-Nest and Rabbit-on-Dome covered dishes in dark cobalt blue; a Nile



Golden Agate "Holly Amber"-
pattern pitcher (left), and
a herringbone buttress vase
(right), tall green, with gold
trim. (Both pieces are from
a private collection.)



green Dolphin; Dewey bust packer's receptacle in blue; a Nile green picture frame, of which not more than five are believed to be extant; a unique moon face crudely fashioned by a workman of chocolate glass as an amusement for his niece; and several canes made at the factory for use by special persons on special occasions. Displayed at the dedication was a magnificent spooner in rose agate, owned by a private collector in the Greentown area who plans to offer the piece for occasional display in the museum.

During the winter months, from Labor Day through Memorial Day, the museum will open only on weekends, from one to five-thirty p.m. each Saturday and Sunday. Summer hours, from Memorial Day through Labor Day, are 10 to 12 and 1 to 5 daily, except Monday.

The antique show that was part of the festival weekend attracted a throng of interested persons, many of whom were eager to purchase a piece of Greentown Glass, while others simply determined to learn exactly what kind of price the ware could command. There were primitives, pottery and porcelains, but interest clearly focused upon the show's offerings of Greentown Glass. The dealers, under the management of *Bob Haycock* of Converse, Indiana, provided the thrills in a vast assortment of wares.

"Holly Amber" was popular in the display of *Louise Boyd* of Converse, Indiana, and *Bill DeWert* of Monroeville, Indiana. Attracting the most attention was a nine-inch cake stand priced at \$12,000. On opening day, the same piece had borne a price tag of \$4,000, but the dealers explained that the price was increased when it appeared that the piece would sell quickly at the \$4,000 price. Mrs. Boyd explained that she really wanted to keep it in her own collection . . . at least for awhile. A water pitcher and four matching tumblers in "Holly Amber" were priced at \$800; an open, footed compote at \$1,500; and a covered nappie at \$450. Berry bowls included a 7½-inch size at \$325, and two 8½-inch bowls at \$425 each. Other "Holly Amber" offerings were a cruet at \$850, pickle dish for \$265, a Watson match holder at \$400, spooner, \$400, and a toothpick at \$225. The same dealers also displayed a rare Nile green Buffalo paperweight at \$425, a cuff set in Nile green at \$62, a chocolate trunk or small chest, \$300, a perfect golden agate Dolphin for \$550, and a chocolate Dolphin, minus its cover, for \$65. An amber cord drapery tumbler was \$62. Dewey handled mugs included an amber at \$55, canary at \$65, one in light Greentown blue for \$95, and a green at \$55.

Jim Roush, proprietor of *Antiques Limited* in Marion, Indiana, specializes in Greentown Glass, American art pottery and R. S. Prussia. His display included a stemmed Cactus butter dish in chocolate priced at \$295, and a rare dark cobalt blue covered butter dish in Leaf Bracket pattern at \$375. Jim explained that, to his knowledge, the latter piece is the only known transparent colored piece in Leaf Bracket pattern. Relatively easy to find are salt and pepper shakers in chocolate glass Cactus pattern.

A pair was offered for \$45. Jim also displayed three Indian Head milk pitchers without lids, two amber and one green, priced at \$365 each.

At *Measell's Antiques* of Urbana, Illinois, a perfect pair of salt and peppers in chocolate Leaf Bracket pattern was \$77.50. Also offered were two chocolate Dolphins with dark rims of red agate. Such a variant of chocolate glass is desirable, and each was priced at \$80 without covers. Brenda and James Measell have written a book entitled "A Guide To Reproductions of Greentown Glass", scheduled for publication this fall. It will offer the first comprehensive study of the status of Greentown reproductions.

Bill and Marge Smith of Tipton, Indiana, offered a clear ruffled eye water pitcher at \$55, and a clear herringbone buttress covered butter with an inner bruise in the base at \$35. Mrs. Smith wore a



necklace with a "Holly Amber" cruet stopper as a pendant. The stopper was dug by the Smiths a number of years ago from a load of fill dirt taken from the Greentown factory site to the foundation of a nearby farmhouse.

In the booth of *Staton's Antiques* of Kokomo, Indiana, a chocolate syrup pitcher in the Shuttle pattern was \$65, and a tumbler of same, \$35. A clear water pitcher in "Deer and Oak Tree" pattern was priced at \$40, with a nick in the rim. The same dealers showed a chocolate Leaf Bracket pickle dish at \$40, and a Chrysanthemum dresser tray (late Greentown) at \$45. A cracked "Holly Amber" creamer was \$225.

A chocolate Uneeda milk biscuit tumbler was \$55 in the display of *Bob and Jan Eaton* of Brighthurst, Indiana, who also offered a Dewey transparent amber cruet for \$85.

Doris Ellen Antiques of Converse, Indiana, offered a set of six chocolate Shuttle tumblers at \$300 the set. *Bob Costa* of Deland, Florida, had a chocolate Cactus water pitcher at \$125, and a chocolate Cat-on-Hamper (in the low hamper form) at \$375. Costa reported he had arrived at the show with a large selection of Greentown pieces, and that business had been brisk, leaving him with little for the return trip to Florida.

Interest in Greentown Glass is becoming widespread. The legend surrounding the factory and its production promises to grow with the years. Much of the factory's

In the museum on dedication day (above), are the Chairmen of the Museum, Mr. and Mrs. Blaine Ross (left and right), and in the center, Gene Pickett, Chairman of the Greentown Festival.

Ruth Herrick, M. D. (below), author of "Greentown Glass", and a practicing physician in Grand Rapids. Dr. Herrick greeted acquaintances from her frequent "digging" trips to Greentown, and autographed copies of her book, which was sold at the antiques show.



production was unrecorded; many of the pieces believed to be of its manufacture are undocumented. Controversy rages among scholars and collectors over such uncertainties as whether lamps were ever produced by the Indiana Tumbler and Goblet Company (No fragments have been dug at the site), and the somewhat dubious attribution of the Serenade mugs to Greentown manufacture. There are those who believe the mugs may have been created as souvenir pieces for the St. Louis Exposition, and that they were made at a sub-factory at that location (Such a factory is known to have existed for display and advertising purposes at the Exposition). No fragments have been dug at the Greentown site, although the mugs were created in typically Greentown glass.

These and other questions remain unanswered. Digging at the factory site has been strictly prohibited for the past five or more years, and the last of the employees who worked in the factory have now passed away. There are occasional persons who offer information passed down from the memory of family associates, but most of it is undocumented, and there is no longer a clear-cut means of checking such offerings for accuracy.

There has been some scholarly research in past years, and there is a need for more of the same in view of the widening interest in Greentown Glass. The museum is an important step in the right direction.



(September 6, 13, 20, 27)

(October 4, 11, 18, 25)

By Elizabeth P. Graver

THE opening of the Shupp's Grove Sunday Flea Market near Adamstown, Pennsylvania, always seems like Christmas to the thousands of dealers and collectors who impatiently await the day.

Shupp's Grove is located at the interchange of Routes 897 and 222, halfway between Reading and Lancaster. Beginning its eighth big season, the Grove, managed by Charles J. Weik of nearby Newsmanstown, has attained national recognition as the largest flea mar-

ket in Pennsylvania, and perhaps many neighboring states. It has a kind of old-world magic that rubs off on everyone who visits it. Antique lovers save up their money for Shupp's, because they know that whatever they are seeking, however unique, they will eventually find some Sunday at Shupp's.

Mr. Weik, who is never too busy to talk to everyone, estimated that over 250 dealers had set up before dawn for the opening day. Some dealers arrive early Saturday and

tent overnight in the shady Grove, bracing themselves for the onslaught of pre-dawn buyers with flashlights, knocking on their tent flaps and trailer doors.

Just about every state in the Union is represented by the dealers. Even though the Grove encompasses thirty-two ample acres, there is some confusion on opening day in setting up in the proper alignment. Mr. Weik said that next year he plans on selling contract space in advance by mail and assigning numbered tables to initialed aisles.

Opening day was overcast, and many dealers and buyers came unprepared for the cool weather. Granny shawls, Indian blankets, and anything else to ward off the goose pimples, were in evidence.

An unusually attractive stand was displayed by Anita Swatkovsky of Hubbardsville, New York, who specializes in 18th century English Creamware and early American country antiques. A six-foot pine chimney cupboard was \$235. Primitive yoke, \$15. Two Navajo rugs, 4x5 feet, \$75 each. Victorian hobby horse, circa 1890, on wheels with rocker, \$45. Miniature Staffordshire tea set, circa 1830, \$48. Vermont bride's box, \$30. English leather fire bucket, \$85. Creamware child's mug — "My Dear Boy" — \$25. Pink lustre cup plate, circa 1810, \$28. Franklin's kite cup plates, \$22 each. Enoch Wood cup plate, Girl with Bird, circa 1810, \$35. Two large beehive-shaped rice baskets, 18 inches in diameter, \$35 each. Leeds Creamware jug, circa 1780, motto in red with red flowers, \$110.

R. B. Knowles, of Silver Spring, Maryland, displayed a symphonium music box, Serial Number 116, made by the inventor, O.P. Lochmann, near Leipzig, circa 1886, with double comb. Measuring 10- $\frac{1}{2}$ inches in diameter, this rare music box, complete with thirteen discs, was \$250.

Mr. and Mrs. Newton B. Markley of Souderton, Pennsylvania, are a couple who can always be found at the same location. They specialize in Carnival Glass in a rainbow of colors. Fluted bowl in ice-green in the Rose Show pattern, \$165. A similarly shaped bowl in ice-blue, \$65. Footed white bowl, \$75.

Small red, Basket-pattern fluted dish, \$95. Covered orange tobacco jar in Grape and Cable, \$195. Covered orange cracker jar, same pattern, \$150. Diamond Lace water set in purple, \$240. Peacock on Fence, purple fluted bowl, \$95; purple Good Luck fluted bowl, \$95.

Robinson's Antiques of New Oxford, Pennsylvania, displayed a lovely red and green quilt at \$40. Rare Windsor armchair, \$85. Several leather-top clover tables, \$50 each. Set of six cane-seated chairs, \$75. Large pressed glass punch bowl, \$35. And a brass skimmer, \$42.

Mr. and Mrs. William Sanders of North Linthicum, Maryland, were at their same location, specializing in old books, newspapers, historical documents and tokens. They showed a fascinating display of farm picker checks, which were used exclusively in Anne Arundel County, Maryland, from the 1879s to the late 1920s. The checks were made of brass about the size of a nickel or quarter and were used by farmers of this region to pay their pickers of tomatoes, corn, sweet potatoes, peas, and strawberries. When the picker brought his day's work to the farmer, he was given a check for the proper number of bushels, boxes, or whatever he had picked. The checks, which vary in shape, are stamped with the initials of the farmer and an abbreviation of weights. The picker could then take the check to the local general store and exchange it for merchandise. The storekeeper, in turn, took the checks back to the farmer for produce, and the cycle began all over again. Checks were also paid to laborers who shucked oysters. Mr. Sanders said there is a record of using this same method of payment long ago in England to the pickers of hops.

The brass checks were priced from 20 to 25 cents each, to \$5 and up for the attractively framed checks.

During World War Two, when a nationwide request was made for scrap metals, many of the farmers turned in their checks. How fortunate for us that they were not all destroyed, for here is a bit of Americana little known outside of the Eastern Shore area.



ART FORMS IN EARLY FURNITURE

BY MARTHA C. WOOD

PHOTOGRAPHY BY TOM PAYNE

THE high quality of the pieces shown at "Art Forms in Early Furniture", a three-day show and sale in Lexington, Mass., proved that a small show in a small town can attract noteworthy offerings.

People were encouraged to stroll through the exhibit to add to their appreciation of Early American furnishings and accessories.

Twenty-four dealers took part in the show, which was sponsored by the Community Nursery School to benefit its scholarship fund. Mrs. David Smith, owner of *The Old House Antiques*, Lexington, ran the show.

A rare Pennsylvania, small wall mirror (about 12 by 18 inches) was a feature of the display of *The Retrospect*, Mendenhall, Pa. The only other mirror like it that the shop's owner, William Hitch, knows of is in a private collection and is pictured in "The American Heritage Guide to Antiques." (See "Bookmark".) The mirror's style suggests that of Chippendale and probably dates from 1840-60. The top of the frame has a stylized tulip design flanked by two inverted hearts, a band of dentil molding edges the mirror, and on the apron is carved a classical, swirling swastika pattern (ancient symbol of the sun). It was priced at \$2,100.

A walnut table made in Chester County, Pa., in about 1740 was priced at \$1,050. It was all pegged, had one drawer, Queen Anne feet, and had been refinished. The top measured 37 by 25 inches.

A Chippendale period (circa 1740) slant-front desk, 42 inches long, had exceptionally fine carving inside and was priced at \$6,500. It was all original and made of walnut. The piece was made in Lancaster County, Pa.

Also from *The Retrospect*, in walnut, was a four-drawer chest with all of the original brasses. It was Chippendale style and made in Lancaster County between 1740-60. It was 35 inches high, 38 inches long, and 23 inches wide. The price was \$2,800.

A Prattware, soft paste creamware pipe with a stem that twisted around in a circle, and also over and under this coil, was a one-of-a-kind offering from the *Brainstorm Farm Antiques*, Randolph, Vt. Betty Sterling said she presumed some craftsman had made it just to prove he could. The cream-colored background was dotted with green-on-yellow spots. It was made in the last quarter of the 18th century at Staffordshire, England, and was priced \$450.

A bow-back Windsor chair with saddle seat, untouched except at some early period when the original green paint was covered with black, was made by W. Seaver of Boston (stamped on seat bottom). Dated 1790-1825, it was priced at \$375.

A Queen Anne slant-front desk of cherry, 35 inches long and 43½ inches tall, was believed to be made in the Marblehead, Mass., area about 1700-20. It had no repairs or replacements. Even the brasses were original. It had four drawers and was \$3,200.

Also from the *Brainstorm* was a redware clay (no glaze), springle cookie press from Pennsylvania. Dating from the period 1820-50, it had no chips or cracks. It measured 5-¾ inches by 8½ inches and had six traditional Pennsylvania Dutch designs. The price was \$300.

Other *Brainstorm* items included a pair of 6½-inch-high Rose Medallion candlesticks, early but

not marked, in excellent condition (no repairs) at \$95. An eight-inch diameter, Bennington-type fluted pie plate, \$55. A carved wooden child's toy of a man climbing a stick, 1½ feet long, \$35. A carved Chesapeake Bay shore bird, \$50. And a wrought iron rush and candle holder, 42 inches tall, with brass finial top and wooden base, \$375.

Mr. and Mrs. Jerome W. Blum of Lisbon, Conn., had a number of unusual wrought iron pieces, including a five-bird spit that raised and lowered to cook birds in front of the fireplace. Dating from the 18th century, it had penny feet, was 23 inches tall, and was \$250. Eighteenth century sugar nippers — to "nip" a chunk of sugar from the cone sugar sold in the early days — was \$32. It was probably imported from England. A pair

The exhibit of Roger and Ruth Bacon, Exeter, N. H. (right, above), included a small tavern table, circa 1700-10, with a single drawer, and extremely deeply turned legs and stretchers. It is of cherry, probably made in the Connecticut River Valley, and all original. The top measures 30 by 20 inches. On the right is another tavern table, with bread board ends on all four sides. It is six feet long, 32 inches wide, with a pine top, maple base, turned legs, and straight stretchers. The tees and one long bread board edge have been replaced. The primitive ratchet candle stand with a "T" base was probably used in a workshop. Ezra Peters Antiques, Mt. Vernon, Maine (right, below), exhibited a four-by-eight-foot pine settle table from Winthrop, Maine — refinished, circa 1840-50, at \$850 — and a Canadian cupboard, \$575.



of jam hooks, 18th century American, was \$65. These are rarely seen in wrought iron, being commonly made of brass. They were fitted into the edge of the fireplace to hold the poker, tongs, and other fireplace equipment. A very primitive, two-sided pan lamp, 20 inches high on tripod legs, was priced at \$145. A plate warmer that hooked over the edge of a fireplace fender had a wrought iron base and a pierced tin top with a heart motif. It was marked "A.D. Richmond, New Bedford" and probably came from the late 18th or early 19th century.

Mr. Blum also offered the only complete wrought iron tinder box he had ever seen, at \$195. It was 18th century American and had the strike and stone in the base. Another unusual piece was a drying stand for clay pipes — used in the kiln. It was eight inches high, ten inches long, probably 18th century American, and was \$165.

Other accessories from Mr. and Mrs. Blum's shop included two wooden peels, for placing things in fireplace ovens, at \$65 and \$75. A seven-inch-high, tin Betty lamp on a standard with a handle, \$110. And a 17-inch-long, tubular tin candle box, late 18th century, \$105.

Among the items at the *Earl Osborne's*, Easthampton, Mass., booth was a Queen Anne-style porridger-top mahogany tea table for \$7,000. The top measured 32 by 22 inches. Originally made in Townsend, R.I., it had come down through a former Vermont governor's family and was in beautiful condition.

The Osborne's shop also offered a portrait of Elizabeth Moody Ridgeway, done about 1852 by Thomas Baylow Lawson (1807-1888) who was born in Newburyport, Mass., but moved to Lowell, Mass., before he became a professional portrait and miniature painter. The painting, in the frame, measured 34 by 28½ inches and was \$625. A slightly larger oil of a horse standing in its stable called "Larmatine" by Scott Leighton was unpriced.

A 17th century Hudson Valley cupboard, which lent a massive

feeling, was offered by *Allan L. Daniel* of New York City. It was all pine and in original condition with some molding missing from the lock panel doors. The piece was dovetailed together and had three interior shelves. It measured 66 inches high, 17 inches deep, and 41½ inches wide. The price was \$1,500.

A primitive New Hampshire cupboard in original condition had an unusual tombstone-arched window of blown bottle glass in the door. Dating about 1740, this piece had three shelves and measured 69½ inches tall, 25½ inches wide, and 13½ inches deep — quite narrow and therefore easier to fit into a home of small, modern dimensions. It was priced at \$1,250 by Mr. Daniel.

A wooden weather vane depicting a Yankee Civil War soldier in the original paint — probably of Pennsylvania origin — was offered at \$625. It was 27½ inches tall.

Virginia Nicholson, Lexington, Mass., handles mainly English imports. She is particularly proud of her selection of tea caddies. One was of partridge wood (the grain of the wood resembles a partridge's feather), about five inches square and seven inches high, it dates from 1780 and was \$95. A more ornate caddy of inlaid satinwood, Chippendale style, circa 1770, was 7½ inches long by 5½ inches high, and \$195.

An English chiffonier with a scalloped-front marble top, pier glass mirrors in the doors and made of burled walnut, circa 1865-70, could easily be used as a bar or sideboard today. It was 16 inches deep, 36 inches wide, and 36 inches high, and priced \$285. A chest from Boston, England, with all original brasses, circa 1750, was plain in style and made of elm, measured 15 inches deep, 43½ inches long, and 21 inches high. The price was \$175. A Jacobean blanket chest, circa 1680, from the Midlands, around Lincoln, England, showed a primitive attempt at inlaid work. It had original William and Mary hinges, although the lock had been replaced. It was 23 inches wide,

50 inches long, and 35 inches high. The price was \$1,200.

One of Mrs. Nicholson's few non-English offerings was an American Victorian lady's writing desk with attached bookcase and a mirror above the desk. (The glass was missing from the bookcase door.) It was of oak and measured 43 inches wide and 66 inches tall. It was \$250.

Marika's Antiques, Boston, Mass., showed mainly jewelry, miniatures and fans. One French fan, dating from 1720 and depicting mythological scenes, was \$125. A pair of Chinese Mandarin bulb vases, 12 inches high and in perfect condition, was \$1,500.

The exhibit of *R.C. Bowen Antiques, Inc.*, Boston, Mass., included a Chinese lacquered dressing stand made for the English market during the 18th century. It had an oval mirror and a double-shaped front; it was double tiered with two drawers per tier, 30 inches tall, and \$385.

A very rare, tin-framed court-ing mirror with a fan top, 16 inches high and nine inches wide, was one of the unique offerings of *Howard and Priscilla Richmond*, Southbury, Conn. They also displayed a 17th century ladder-back chair with a splint seat and mushroom arms. (No prices given.)

A pine tavern table with bread board ends and one drawer, the top measuring 35 inches by 23 inches, refinished, was \$675 at the booth of *Estelle M. Glavey*, New Ipswich, N.H., and Littleton, Mass. A wrought iron rush light on a tripod floor stand was \$85. A leather fire bucket marked "J.B.", 18 inches high, was \$145.

A rare creamware Bond Street Bear used by Atkinson Perfumer, London, as a store sign in the early 19th century, was offered by *Nimmo and Hart*, Middletown Springs, Vt. The bear was made in Staffordshire, England, and is listed in the Earle Collection catalog. It was 16 inches long, 11 inches high, and \$485. A tea tray, circa 1800, was made in China for Frederick Beasley, then Provost of the University of Pennsylvania. Mr. Beasley's cipher is in a shield in the

(Continued on page 42)



This child's Windsor high chair dates to 1770 and was owned by a family whose farm was on the site of the Fulton Fish Market in New York. The chair was probably made in Massachusetts; it has a white pine saddle seat, early New England-style turnings, and the legs are pushed up through the seat of the chair. It has the original green paint and is 32 inches high. It was shown by The Old House, Lexington, Mass., and priced \$2,900. Don Zappone, Kittery, Maine (below), exhibited a decorative "windmill" — four sailing ships — from the top of a gazebo (circa 1870) at \$575; a 19th century carrousel chicken \$1,250; a tin fireplace oven complete with spit (circa 1810-20), \$85; and a Pennsylvania chestnut, Queen Anne-style paneled cupboard (circa 1800) that was six feet, four inches tall and four feet wide, \$750.



Contemporary Corner: The Crafting of Sea Island Baskets



By Aileen P. Winkopp

Drawing by Ferol Austen



SEA Island baskets, handmade by Gullah blacks in a small area in Christ Church Parish, just north of Charleston, S.C., are becoming collector's items. Created by a diminishing group of women and marketed locally at roadside stands, the baskets seem to be the direct descendants of a craft brought to America from Africa more than 200 years ago.

The baskets, ranging from small wall-pockets for flowers to three-foot-wide baskets for laundry, are made in individual homes and at roadside stands during idle hours between customers. There is apparently no cooperative effort or planning, though sometimes different members of a family — mother, daughter-in-law, niece — cooperate to stock one stand and take turns minding it. Designs, though basically the same, vary in detail from one maker to the next.

The baskets are crafted of a wheat-colored marsh grass that is often greenish while it is being worked (The sun bleaches it in time), with brown, long-leaved pine needles for accent and pattern. The coils are "sewn" with split palmetto fronds. The only tool used is traditionally a teaspoon, broken off at the bowl, with the narrow end of the handle filed to a flat or chisel edge. Several sewers were using a ten-penny nail, cut off at the point end, which was then flattened to the same chisel edge. With this tool, a slit is punched into the coil of grass and needles, and the narrow strip of palmetto is threaded or "sewn" through it. The closer and tighter the threading, the firmer the work. (Some of the baskets are loosely made, sleazy in feeling, the ends poorly joined and plainly in sight. But this is the exception rather than the 'rule.)

The grasses are gathered in the nearby marshes in the summer and fall. They are hung outdoors to dry, usually on fences around the cottages. Knowing just when the grass is properly dried is one of the almost unteachable knacks. According to custom, the women went to the marshes for the harvesting, and then a wagon came to bring in the supply. Now some of the basket makers buy their grasses already bundled, skipping the first step.

The pine needles are close at hand and so are the palm fronds.

Materials and the method used are the same that have been used for generations, and the know-how has been passed down through an informal apprentice system. Mothers have always been the teachers. In years gone by, all the children learned the craft. Boys put away such work at an early age, not to take it up again until they were old men, too infirm for heavy physical work. But the women never put it by, fabricating the mats and baskets whenever their hands were free.

Today the story is different. Fewer and fewer youngsters are interested in learning. Some are "too busy" with TV or more active pursuits. A grandmother in her sixties, "sewing" away at a roadside stand, had another answer. "None of my own grown-up children live here," she said (And her manner of speaking indicated that she must have spent some time out of the area, too.) "Of my twelve grandchildren, one lived with me here while she went to school. But she wasn't interested. She made two baskets, and never picked it up again. Now she's grown up and gone off to college. My daughter in Long Island thinks I shouldn't sit here by the roadside sewing baskets." Will the art die? "People like me won't let it," she said. Shy and extremely religious (Her stand is closed on Sundays, though many others are open), she wouldn't be pictured nor quoted by name.

Some in the area credit a WPA field worker of the Thirties for giving the encouragement to the craft that brought the basket makers out to the roadside with their work. He is said to have seen a few of the baskets in the open market in Charleston, and to have traveled out in the country to urge the women to work at home and sell directly from home stands. The crude stand still in use by many of the sellers is said to have been designed by the anonymous WPA worker — a kind of wide easel about six feet across, with nails driven closely on the crosspieces for the baskets. More elaborate stands, some four-sided, are now used by a few sellers,



Top row: sewing baskets; in the center (top row) ladies' purses. Variations of the beverage trays are visible, and just below them, flower and vegetable baskets. Hot roll baskets hang on the lowest range.

who can display 100 or more baskets at a time. All of the baskets are removed late each afternoon, stored in a nearby home or in a work cabin, to be ready the next morning. The work cabins house the raw materials and provide shelter on cool days, some having a small wood stove for heat.

The largest basket we saw was an oval about three feet across and a good two feet deep. The maker called it a laundry basket; it would be beautiful for magazines and newspapers, and strong enough for fireplace kindling wood. On its top or finish coil, it sported a kind of plume not seen elsewhere, the maker's unique design. She had other baskets that showed the same flair for the unusual. Her waste baskets were tall and so firm that they might have been inverted and used for children's seats.

Basically, the finished articles are bread and roll baskets, top-handled flower or vegetable-gathering baskets of varying depths, sewing and mending baskets, most of them with unattached covers, open shopping baskets, covered purse-baskets (both for ladies and for children), waste baskets of varying heights, and shallow, straight-sided trays. There are varied beverage trays, one being arranged with a kind of webbing into which glasses can be arranged, and another being fitted with removable coasters and

a snack basket. Separate glass coasters and hot mats ranging from three inches in diameter to about fifteen inches, both oval and round, are found at many of the stands. The flat mats are the first items made by a beginner, and their sale is an encouraging factor in the apprenticeship of the young.

Prices range from 72 cents and a dollar for individual coasters and small mats, to \$20 for the laundry basket and \$25 for a particularly striking, tall covered work basket. A ten-inch roll basket was \$2, as was the largest hot mat. The beverage tray with immovable glass frames was \$5 and \$6 at different stands, and one with removable coasters for eight glasses, plus a snack basket, was \$7. Child's purses ranged from \$2 and \$3, and the ladies' purses from about \$4 up to \$7. The waste baskets varied greatly in size and price. At two stands, the sellers offered some larger items at an off-price, but "not in the summer."

Originally, the baskets were made for use on the home place. There were rice fanners and egg baskets and laundry baskets, and perhaps a dozen other types used in farming, gardening and homemaking. Replaced in these uses by cheaper machine-made articles, the baskets are now primarily decorative. The beverage tray with removable coasters has great charm and seems to

be a new design; the usual hot mats could easily be enlarged into more popular place mats. Water does not damage them, nor does constant careful use. A housewife who has used her mats regularly for thirty years says they are still "like new."

Route 17, where the stands dot the north and south lanes for nearly six miles, has recently been improved, widened, and made into a divided high-speed route. This has hurt business, most of the women said, and the early season had been poor. The baskets are available in a few places in Charleston, including the Slave Market Museum and the Carolina Crafts shop on Church Street, among others. A "typical Charleston souvenir", the baskets



and mats are sold there at only a very slight markup, largely because the gift shop owners want to encourage the craft.

In addition to the testimony of present basket makers that they learned the craft from their mothers or grandmothers, who in turn had learned it from their own grandmothers, there are other reasons to conjecture that this particular type of basket making was a skill transferred from Africa when the black people were brought to America as slaves.

Mrs. Judith Wragg Chase, curator of the Slave Mart Museum on Chalmers Street, Charleston, where not only old slave-made objects but also contemporary arts of the blacks are displayed, attended the First World Festival of Negro Art in

Senegal, Africa, in 1966, and brought back many items in which she has been able to detect similarities in the two cultures. She found that the Sea Island baskets are identical to coil baskets still made on the west coast of Africa, except for the decorative addition of the pine needles, not used in Africa.

Thomas R. Waring, editor of the *Charleston News & Courier*, traveling in the Republic of South Africa in 1965, saw baskets similar to the Sea Island ones in a curio shop in Durban. He learned that they were made by the Ovambo people living in southwest Africa. But further investigation indicated that the Ovambo were a rather numerous tribe who also inhabited Angola in northwest Africa, the

district "lying south of the Equator and the mouth of the Congo River". Another group of scholars proposes that "Gullah" comes from the name of a Liberian group of tribes known as Golas, living on the West Coast between Sierra Leone and the Ivory Coast.

Whatever its origin, this group of blacks was peculiar in that it impressed its inflections and its peculiarities of speech on others who joined them on the tidewater plantations. They were a discernible group, different in features, color and speech patterns from blacks in other areas. They were clannish, and they retained among themselves, in this very small area north of Charleston, the knowledge of a craft practised nowhere else in the South, in so far as is presently known.

Area residents confirm that the basket makers are as shy as we found them. They do not want their pictures taken and hesitate even to give their names. Yet they are proud of their work and happy to have it photographed. Many, particularly the older women, are

difficult for the outsider to understand, because their speech is partly Gullah. Some are still colorfully dressed in the traditional bright skirts, aprons and bandanas.

What the future of these beautiful and durable baskets will be is problematical. As one tourist pointed out, perhaps their makers, like the makers of magnificent quilts in Pennsylvania, will be "discovered" by the decorators and craft-conscious urban store buyers. Perhaps they, too, will be encouraged and guided in such a way that they will receive adequate payment for their skill and find a wider and more reliable market for their wares.

Some of their young people seem to feel that there is a stigma attached to "sitting out there by the road making baskets." It is a reflection of changing times. Once the importance of the craft as a heritage of these Gullah people is recognized, particularly by their own young, and once these same young people see that it can be financially rewarding as well, perhaps the crafting of Sea Island baskets will again become completely "honorable", something to cherish and to work at proudly.



Wark materials (left). The maker was starting the canical tap seen on the covers of many baskets. The traditional broken-off spaan taal is inserted in the cail, with the split palmetto frond ready for the next sewing. Dried marsh grass and lang leafed pine needles are in bundles in back of the wark.

(Baskets and mats may be ordered from the Slave Mart Museum, 6 Chalmers Street, Charleston, S.C. 29401. Send a card for prices. Delivery may take some time, because their supply is limited.)

area from which many of those sold into slavery were taken. Mr. Waring brought home an African basket to illustrate the similarity.

The word "Gullah" itself has been variously interpreted. It is used to describe a special group of blacks who have lived for generations in the coast counties of South Carolina, Georgia, and northeast Florida. Their language is unique, believed by some to be a kind of patois based on English as it was spoken by white inhabitants of the area at the beginning of the 18th century, and remaining unchanged through the years because of the comparative isolation of both blacks and whites on the coastal plantations.

Some contend that "Gullah" is a shortened form of Angola, the name of the African West Coast

Large and small sewing baskets. The taller one at back, left, is also used as a beach basket. At the top, right, a beverage tray with removable coasters and snack basket.





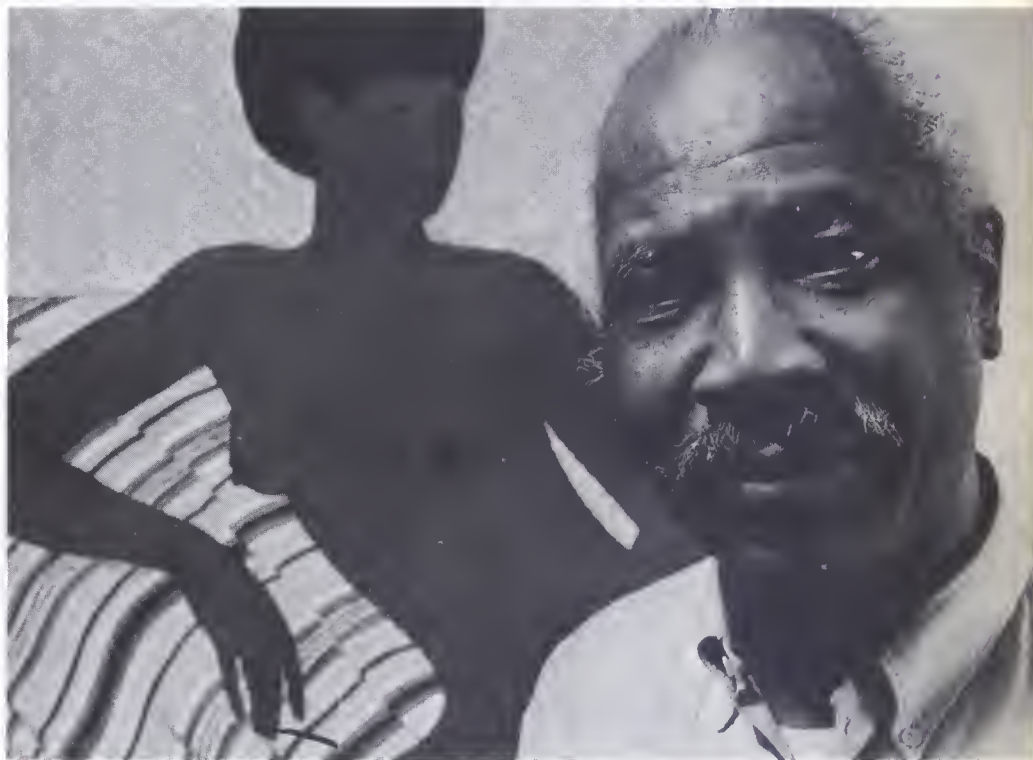
THE background of culture and art in Africa is well clouded because of the little attention it has received from serious collectors and chroniclers. Much has been written about the ancient Egyptian civilization and the North Coast of the African continent, but very little has come to us dealing with the Black Arts to command the attention of the general public.

Every nation has its artists in every form, no matter how crude, and their work should be cataloged, as well as collected and shown. Most of these artists in Africa, either period or contemporary, have not benefitted from teaching of any kind. They relied simply on the deftness of their hands and the complete freedom of expression that is theirs alone. They have had little contact with artists or artistic work from other parts of the world, so their work has been little influenced by what others are doing. In some respects, this is admirable, because in their work we can still see the pure, simple lines of endeavor that have great appeal. Yet others say that with some guidance in their approach to art, they might turn out work on a par with the rest of the world, from the standpoint of elegance.

Collectors of the black arts might take exception to the foregoing statement, but it is made only in the context that where investment goes on a high scale for art, most can be found in works of this country or that of European or Asian origin. One's preference may incline toward the less sophisticated work of Africa, but in terms of dollars and cents, which generally reflects the degree of appreciation, it is yet to ascend the monetary ladder.

Margaret Trowell was the founder of the first art school in Africa, and she later wrote the book "African Classical Sculpture and African Design". Another good book is by J. Anthony Stout — "Modern Makonde Sculpture", and our most recent acquisition is "African Sculpture" by William Fagg and Margaret Plass. All trace the more recent work from Africa, yet some readers feel they just contain more anthropological data, feeling the character

The Black Arts



New York artist Zell Ingram (above) with his "Seated Nude" (oil on canvas, 1965).

New York sculptor John W. Rhoden (opposite) with his "Paytoemahtamo, an American Indian Legend" (bronze, silver, and copper, 1965).

(Museum of Fine Arts, Boston)

(Photographs by Doug Harris, New York City)

A rather embellished hashish or tobacco holder (right). The fertility symbols are pronounced. Carved by a member of the Senufo tribe on the Ivory Coast, (Leo Hirsch Collection, Connecticut)

The carved wooden figures (below) are from the Bakuba tribe in the Congo. The imposing bust in uniform in the top row was made in honor of the 93rd king of the Bakubas. (Marie Briggs, Primitive Arts, New Hope, Pennsylvania)



of the new work lacks the direction of the past, which is so important as a base for such endeavor. There is room for more examination of the character of the artists, as well as their work, to help newcomers gain a deeper insight to their expressions in wood, stone or metal.

Western appreciation of African art has been limited, and we find that more of it, both old and new, has gone to Europe than any other part of the world. Some collectors feel that duplicates might be made, for with limited education, it might lead to a repetition of an individual's work that satisfies the tourist trade. A black artisan once noted, "We carve what they like, when we are hungry", which leads one to suspect this might be most of the time.

When one refers to "old" African art, he might be going back to only the 1920s, because the attrition rate of materials in the tropical climate is tremendous. Wood carvings will disintegrate unless cared for, and those that are brought to this country must be treated immediately to preserve them. Many items are everyday artifacts, like chairs, stools, food bowls, and masks, so usage depreciates the supply. Stone and the bronzes are much more durable, and there is much old work found that has been done in terra cotta, mud and ivory, as well as in brass, tin and iron. The Benin bronzes, which date from medieval times, are among the most valuable African items to be collected.

Scholars have no difficulty in determining the tribal art origination, though it is well scattered and quite often relegated to very remote regions. We could begin citing many names like Makonde, Asalampasu, Senufo, Baule, Yoruba, and on and on, but this would serve no good without showing examples of each and discussing their similarities, as well as their differences. Fortunately, more and more African work is coming to this country, and exhibitions are being arranged in many of our best museums and arts and science centers. Added to these are the exhibitions of contemporary black artists, which have been exceedingly well attended. Most recent of these was at the Museum

"Black Face Images" (right), done in fluorescent acrylic on plaster by Afro-American artist Benjamin Jones. (Museum of Fine Arts, Boston) (Photograph by Doug Harris)

The ivory tusk (below) is contemporary and is identified as a piece of Makonde carving. The mask at left is Asalampasu, from a tribe in the Congo, and is carved from ebony, with real feathers inserted in the top. (Leo Hirsch Collection)



The simple stool (above) was probably used by a royal member of the Baule tribe on the Ivory Coast. It is made of the soft Nijala wood, which is not very durable. (Leo Hirsch Collection)

From the Congo, a contemporary carving in ebony (right). The fish motif of this urn suggests its use as a food container. The figurine (below), about a foot high, shows a man pulling a fish bone out of a girl's mouth. It is Makonde and carved from ebony. (Both pieces are from the Leo Hirsch Collection.)

of Fine Arts in Boston this past spring. It was billed as "the largest and most comprehensive exhibition of the work of contemporary Afro-American artists ever presented to the American public". More than 150 paintings, sculptures, and graphics by 70 New York and Boston artists reflect the many directions currently being explored by Afro-Americans. In the exhibition catalog, Edmund B. Gaither wrote, "The exhibition underscores the vitality and diversity of the work of the American artist who is black, whether he embraces prevailing styles or makes new departures on his own. I am persuaded that, if the younger artists can retain their energy and direction, they may hold the key to the most vital art of the second half of the twentieth century." Another similar showing took place at the Mills College Art Gallery in Oakland, California, in February of this year. This was an exhibition of the work of California black craftsmen.

We have seen several shops set up especially for the display and selling of Afro-American work and the imports from the various countries on the Dark Continent. There is great strength in this work, and those who wish to depart from the well-worn paths of collecting will find much that is exciting and still well within moderate financial reach. When collecting the woods, one is very safe with ebony and mahogany, because these do not deteriorate as rapidly as the softer nijala wood, which carves easily but is not noted for its durability. We make a final note that these Black Arts are exhibited alongside that of whites in areas where apartheid is practised, which reaffirms that true art knows no boundaries — aesthetic, social or political.

George Michael



*"I firmly believe
dealers do not intend
to be crooked. I
think they make mis-
takes once in awhile,
but it is more
often to their cost
than to their profit.
The customer can
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against dealers'
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for a guarantee.
No reputable
dealer would refuse
to give one."*

Interviews with Dealers from Maine to California

by Jael Olimpio

Part one

MORE than a year has passed since *National Antiques Review* first went into circulation, and one cannot help reflecting on the months gone by.

IS NAR keeping its readers up to date on pricing and availability of antiques, as it first set out to do? Is it clarifying in their minds the difference between genuine old pieces and reproductions? Is it helping them with their own collections? Are they any better informed and educated than before they started reading this magazine?

If the answer is "Yes" to any of these questions, the Editor can feel truly rewarded, and also confident in continuing to raise the somewhat controversial subjects that he has in his page-three standard, "From the Editor's Slant Top."

The January 1970, issue carried his question: To whom should dealers give discount prices, if at all? This was followed in February by a brief discussion on the custom of dealers buying among themselves prior to the opening of an antique show and sale. March and April brought further interesting questions on whether all auctioneers and/or dealers are honest, and finally came the inquiry: What can be done to prevent the ever-increasing problem of antique thievery? Quite a roster of provocative subjects.

Dealers from Maine to California have responded with very strong feelings on the questions raised.

Dealer A has been in the antique

trade in southern New Hampshire for more than 40 years and makes his entire living from it, managing to send two children all the way through graduate school.

He always "knocks a little off" to dealers, because he knows they have to make a profit, too, and still keep the price down as far as possible. "Everything I sell has three more profits to be made", he says, "because I always have sold very reasonably. Even the public has come to expect a little discount. It's one of the last areas of buying and selling where you can still do a little dickering, and I think it leaves the customer more satisfied." Thus, he puts the top retail price on his articles and leaves "room to work in". He feels that antiques are a good buy, whether one is investing for a collection or for resale.

There will always be selling and buying before a show, he feels. Dealers are their own best customers. Very few dealers do not count other dealers as about 75 per cent of their trade. It is not surprising things are marked up from booth to booth at a show. One dealer can't possibly know everything, and the item he has marked too low will sell quickly to a dealer who recognizes its true worth. That dealer, in turn, can sell it quickly, because he bought it reasonably, and the third dealer will perhaps price it at what it should have sold for in the first place.

Dealer A goes on to say, "The

public must realize that antiques dealers are living by their wits. We thrive or fail by our knowledge, experience, and instinct. We don't have a salary coming in every week. We surely can't be blamed for not wanting to *give* the merchandise away. More and more we are paying very stiff prices for our antiques. Some buyers seem to think we are getting them for nothing. They would be surprised at the small margin we work on. And we always have to keep in mind what discount we might have to give.

"I firmly believe dealers do not intend to be crooked. I think they make mistakes once in awhile, but it is more often to their cost than to their profit. The customer can protect himself against dealers' mistakes by asking for a guarantee. No reputable dealer would refuse to give one. I think people in general are crooked. That's why we have wars, inflation, etc. The millionaires get rich by seizing the best in a situation and turning it to their own advantage, and the honest people stay poor.

"There are 'cliques' at some auctions — dealers pooled together where only one will bid — but this ploy fails when the retail buyer continues to bid according to what he wants to pay, and, of course, outbids the dealer group. If anyone, dealer or collector, expects to get what he wants at an auction, he has to bid for himself. The clique, by keeping the bidding down, ac-

"I don't believe either dealers or auctioneers are crooked. The collectors know pretty much what they're looking at. Most auctioneers say, 'Buy it for what you think it is', and that's good advice."

tually does the retail buyer a favor.

"As far as branding or stamping valuable furniture, pewter, etc., is concerned, this would be ruinous to the value of the piece."

Dealer A favors an alarm system wired into the local police station and knows two homes that have been safely protected so far by this system. His motto for success in the antique trade? "Buy quick and sell quicker."

Dealer B is from Connecticut and has been in the antiques field for 32 years, doing shows for 15. She states she *has* to give a dealer discount, because she could not get along without the dealer business. She has a following among dealers in her area, and they (waiting outside till the opening hour, just like everyone else) make a beeline to her booth as soon as the doors open, particularly in New York and New Jersey. She states that dealers will not stand for a ten per cent discount, because they can't work within so little a markup. She personally does not buy from dealers who do not give *her* a discount. She believes both dealer and collector are willing to pay full price if the article is unusually good.

"It is the natural thing to do," she says, "before a show, when we're all set up, to visit the other booths and see what's available." She isn't bothered by an article being resold and re-marked up from booth to booth after she has sold it. If she gets her price, it is out of her hands.

In her experience, she has found all auctions to have some questionable moments, but doesn't know if they were by error or design. "Bidding in" by the owner of the merchandise should be prohibited, in her opinion.

The state police in her area urge that collectors photograph all their valuables. This makes thieves reluctant to steal what can readily be identified. "If the owner tries to cut or mark or stamp his pieces, he will hurt the value of them", she states.

Lately, she has sensed a slight "holding back" on the part of the buyer: He likes the item, he has the money, and yet he doesn't buy it. She feels this is only temporary, and most shows for her have been highly successful. Every time someone says it's impossible to find good antiques anymore, another collection comes back on the market. Really good furniture is scarce, in her opinion, and most of the pieces today are "married", which the public is reluctantly accepting, she believes.

Dealer C is a thriving dealer partnership near Boston, Massachusetts. They believe definitely that a discount to dealers should be given whenever possible. A great percentage of their business is with other dealers. Because they buy only the finest, they find themselves paying high for items, particularly furniture, and have to sell it net to make any profit at all. While they can see that it might be fun for the buyer to dicker, they become upset when an article is priced extremely reasonably and the customer still wants it for less. Peculiarly, they say this trait prevails more in the area south of Boston than west or north of it. Many of their most expensive sales are made before shows open. They do not go to auctions, because they are afraid of being "carried away", but they have always been pleased in their trade with other dealers, and they blame their own ignorance when they make a bad buy. They feel that really fine collections have no place in private homes in this day and age, when the wealthy collectors are never in one place long enough, and that they should be in museums where the public can get a chance to see things they would otherwise never be able to see. They are concerned about the growing influx of reproductions, and urge the public to ask for guarantees, which any reputable dealer will supply. "Surely", they state, "laws could be developed, such as with

foods and medicines, to protect both dealer and collector."

Dealer D, from western Massachusetts, believes a discount should be given among dealers whenever possible, although the prices she has to pay these days leave little room for discounts. Anyone coming into the business now will be ten years too late, she states. It used to be that she could go to an auction and get things very reasonably, and then make a healthy profit on them, but not any more. "It's a vicious circle: the demand goes up; the price goes up; we finally 'break down' and pay the higher prices, only to find the next time we need a similar piece, such as Dedham, Rookwood, R. S. Prussia, Royal Bayreuth, etc., the price has gone even higher. One would think that the competition, which is greater today than it ever was, would put prices down, but it hasn't worked that way. Maybe this will make discounts a thing of the past. There are very few items that can be marked up from booth to booth at a show and still remain within anyone's pocketbook range. As for dealers buying from each other at shows, we're always looking for that one item that we can make money on, that 'sleeper' that a dealer is bound to have sometime. We're hoping we can guess better than our competitors, that's all, and if we could, we'd be rich, instead of breaking our backs at shows.

"I don't believe either dealers or auctioneers are crooked. The collectors know pretty much what they're looking at. Most auctioneers say, 'Buy it for what you think it is', and that's good advice." As for protecting one's valuable collections, she doesn't see why anyone would want to leave them anyway, but in an emergency, she suggests a sitter.

(To be continued in the
October issue)

(Continued from page 9)

13, 20 & 27 — New York City, FM, 25th St. & 6th Ave., Arts & Antiques Fairs, Inc., N. H. Mager, Dir.

17-18 — Chelmsford, Mass., S & S, Central Baptist Church, Sp. by Westford Hist. Soc., Management by Centre Chimney, Inc.

17-19 — North Greenwich, Conn., S & S, Congregational Church, Riversville Rd. & John St., 12-10 PM Thurs. & Fri., 10 AM-6 PM Sat., spon. by Women's Fellowship, Ann J. Anderson, Mgr.

18-20 — Newton, Conn., S & S, Town Hall, Main St., 11 AM-7 PM, Sun. 1 PM-7 PM, Russell Carrell, Mgr.

18-20 — Hastings, Minn., S & S, National Guard Armory, E. 3rd, one block off Hwy. 61, presented by Chase Shows. 25 — North Reading, Mass., Union Congregational Church, 148 Haverhill St., 15th Annual Antiques Fair and Sale, 10 AM — 9 PM, spon. by North Reading Hist. & Antiquarian Soc. Inc.

25-26 — Fitzwilliam, N. H., Town Hall, S & S, J. Pappas, Dir.

25-27 — Whitewater, Wis., 19th All Wisconsin Antique S & S, the Armory, Fri. & Sat. 11 AM-10 PM, Sun. 12 Noon-6 PM, spon. by Wisconsin Antique Dealers Association, S. Vance Dawson, Show Chrm.

26 — Rye, N. Y., FM, Playland, 11 AM-6 PM, Russell Carrell, Mgr.

26 — Longmeadow, Mass., Annual Longmeadow March of Dimes Outdoor Antique FM & Show, Turner Park, 10 AM-5 PM, benefit of The March of Dimes, Patrick Darr, Mgr.

27 — Westport, Conn., Antiques FM, 44 Imperial Ave., 11 AM-6 PM, spon. by The Westport Women's Club, Inc., Betty Ezarik, Mgr.

27-Oct. 3 — Springfield, Mass., Eastfield Mall Antique & Craft S & S, 1655 Boston Rd., 9:30 AM-10 PM, spon. by American Antique & Art Shows.

30-Oct. 3 — Atlanta, Ga., 2nd High Museum Antiques Show, Merchandise Mart, Noon-10 PM, Wed.-Fri., 10 AM-4 PM Sat., J. Gresham Wilson, Mgr.

Every Sat. and Sun. until Oct. 11 — Gilford-Laonia, N. H. Flea Market, Steam Village and General Store, Jct. of Lilly Pond Rd. and Rt. 11.

3rd Sun. of every month — Ann Arbor, Mich. Antiques Market, Farmers Mkt., Detroit St., 11 AM-6 PM, rain or shine, sheltered area, Fred and Margaret Brush, Mgrs.

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ANTIQUE SHOPPING IN SAN ANTONIO

BY YVONNE BRAULT SMITH

YEARS ago, while attending a girls' school in Washington, D.C., Miss Catherine McDowell, librarian at the Alamo Library, was asked by a classmate from Massachusetts, "Do you have newspapers in Texas?"

Recently, a friend of mine living in London informed her English neighbor they were being transferred home to Texas. "Aren't you afraid to take your boys to live with all those cowboys and Indians?" A picture post card of the Houston sky line assured the dear woman there were no dangerous cowboys.

History books leave much to be desired in areas of Texas cultural background. This is our loss. We who do not live in Texas. On a recent stay in San Antonio, I was able to visit with quite a few antique dealers to find an excellent cross section of collections, periods and qualities.

Cross Patch Antiques, directly across from the main entrance of Expo Fair, deals exclusively with imports. Mr. and Mrs. Cross were away on a European buying trip. The high quality of their shop spoke for itself.

Just around the corner, I found antique signs at 325 and 327 South Presa. At 327, *Ed Finn*, formerly of Oswego, New York, informed me he is able to buy all the antiques he needs in San Antonio from military personnel or their heirs. Fort Sam Huston has been bringing families to the area since 1878. Upon retirement, many families stay on. Fine oriental pieces are easy to find. People in the military were in the Philippines at the turn of the century and brought back a great deal. Eventually their family collections and heirlooms from all parts of the world find their way to the local antique dealer.

Flanking the entrance hall were

a pair of 7' X 10' Texas pine library cases, \$1,500 each. Mr. Finn has had three such cases. The first was bought from the great-granddaughter of the Gilbeau family. The Gilbeaus arrived in San Antonio around the 1840s and eventually built a house that was one of the finest examples of French architecture in America. It has been fully recorded for the archives in Washington. Gilbeau had a magnificent library, and Mr. Finn believes these two pieces came from the same estate. These library shelves were laden with all imaginable china, Leeds, luster, majolica.

An enormous display case made of Texas broad leaf pine, about eight feet long, stood on 25-inch turned legs. The whole stood over nine feet tall. Glass on three sides. It had been sold for \$750 to the Y O Ranch to house a collection of Wells Fargo.

A large walnut, four-poster bed, acorn tips, made in nearby Seguin by a Mr. Jahm, one of the finest bedmakers in the state; Jahm pieces were signed freehand; circa 1840, \$950. Eighteenth century Austrian baroque tabernacle, \$850. Early 18th century, 5' X 8' red and beige wall hanging of stump work, \$350. This, with some other items, came from *St. Simeon*. When the State of California took over the castle built by William Randolph Hearst, excess items were sold. Church candlesticks from England, \$135. Bronze crucifix, circa 1870, \$125. Sevres, Napoleon seated on a stallion, 12 inches high, original ormolu base, broken cannon and tri-color beneath the horse, \$750.

Dr. Mary Walker, a practicing physician during the Civil War, was given special permission by the government to wear men's clothes. She dressed exactly like

Abraham Lincoln. Not only does Mr. Finn have Dr. Walker's boots in his private collection, but a book, "Dr. Walker — The Little Lady in Pants" by Charles Snyder.

Casa Fiesta Antiques at 325 South Presa is operated by a mother — daughter combination, Marian and Marilyn Scandrett. A pine pie safe found in Huntsville, Texas, birthplace of Sam Houston, \$125; refinished, pierced tin, paneled doors and sides. Pine arrow-back rocker, \$42.50. This could be a New England piece. A Texas walnut, round tavern table, 36 inches in diameter, turned legs, \$54. English pewter inkpot, original liner, \$38. Miniature pewter porringer, \$4.50. Pair of Staffordshire Texan campaign plates, \$50 each. Staffordshire, deep blue, South Carolina ten-inch plate, \$160. Deep blue handleless cup and saucer, \$35. Signed Wavecrest covered powder jar, \$85. Cranberry muffineer, \$32. Two Schoenhut toys, the donkey, \$38; elephant (one ear missing), \$32.

In the 200 block of South Presa, adjacent to La Villita, I found a new shop with a South of the Border flavor. The girl showed me Retablos. These are Mexican religious paintings on tin, 6" X 8", \$12. I found a large assortment of branding irons with a price range from \$1 to \$5. But what really took my eye was a table of spurs. Prices depended on the size of the rowels, the wheel on spurs having a number of radiating sharp points. The larger the rowel, the older: \$3.50 for a single; one with inlaid Mexican silver, \$6. Pairs are most difficult to find, \$22.50. An iron apparatus much like the backbone of a fish; corn was impaled on the outbranches and hung to dry, \$3.50. Pre-Columbian pottery in excellent condition. The girl assured me these were



Large oil painting, \$125.
Carved wooden saint
(right), \$75. Retablo un-
der large painting, \$35.
Pre-Columbian pottery
in foreground.



Avalon Antiques, Westhei-
mer Road, Houston. Two
oak roll-top desks. "Be-
fore", \$150. "After", \$595.
Mr. Roy James, proprietor,
makes four to five van-
load trips into New Eng-
land a year, buying mostly
oak.



From: St. Simeon: Eight-
eenth century Austrian
baroque tabernacle, \$850.
Early 18th century, 5'
x 8' red and beige wall
hanging of stump work,
\$350. Church candlesticks
from England, \$135.
Bronze crucifix, c. 1870,
\$125.



Casa Fiesta Antiques.
Pine pie safe, \$125. Pine
arrow-back rocker, \$42.50.
Texas walnut, round tav-
ern table, \$54. Pewter
inkpot, \$38. Stafford-
shire Texan campaign
plates, \$50 each.



One of Ed Finn's Texas
pine library cases, \$1,500
each, enhances a fine
display of china — Leeds,
luster, and majolica.



Pagenkopf M Antiques.
The Portland Glass tree
of life compote (left),
with hand holding ball
on pedestal, \$145.

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Art Forms in Early Furniture (Continued from page 26)

center of the black lacquerware tray. The original label is on the back of the tray, and its history is documented. It is oval, measuring about 32 by 22 inches, and priced \$375.

Among the offerings at the exhibit of *Ezra Peters Antiques*, Mt. Vernon, Maine, was a wooden, dapple gray carousel horse with glass eyes, ears down, mane flying. It dated from the early 19th century, was 37 inches tall and 43 inches long, and priced at \$375.

A copper, running hound weather vane with a bullet hole in it, dating from the last quarter of the 19th century, about 20 inches long, was \$325.

A reverse painting on glass of

San Antonio (Cont. from page 43) found whole, then cleaned and sprayed so as not to deteriorate, \$75, \$65, \$68, and a small mug, \$15. These are primitive artifacts and are no longer allowed out of Mexico.

Miss Robertson's Shop is located in the lobby of the Menger Hotel just across from the Alamo. The Menger bar is where Teddy Roosevelt recruited his Rough Riders. Miss Robertson's things are an exquisite combination of antique and collectible. Of particular interest were her extensive collections of Danish Christmas plates and Sabino. *Sabino, golden opalescent figurines are made in France in limited quantities and will increase in value as years go by.*

The Land of Was at 3125 Broadway is run by Helen and Donna Spear. They buy their things from Army personnel, private individuals and estates; specializing in jewelry and fine cut and pattern glass. The jewelry was superb. Almandine garnet necklace with drop pendant set in gold, circa 1830, \$485. The gold setting is most unusual. They were usually set in what is called garnet gold, which is a very low carat and not considered gold. Delicate pink gold necklace with heart-shaped drop of opals and seed pearls, \$275. A necklace with an English Victorian gold setting and four amethysts totaling 75 carats, showed fine workmanship

Napoleon, damaged, measuring 16 inches by 22 inches, attributed to William Matthew Prior, was offered by Mr. Peters at \$165. It was painted before 1870.

Paintings, Oriental Export, and 18th century pottery, mainly English soft paste and Dutch and English delft, are the specialties of Lisa Baskin's *The Lamb and the Crow Antiques*, Northampton, Mass., and Deer Isle, Maine. Among her offerings was a Montieth bowl used to cool wine glasses. It is unusual to find such a piece in cot-tager pottery. This soft paste bowl was made in the 18th century in Leeds, England. It had a blue and white transfer picture of swans in the bottom (à la Oriental), and a Fitzhugh border inside. It was 11 inches wide and 5½ inches tall,

in the way the chain was made; signed Stark on the back of the setting, \$650. Bohemian garnets, butterfly pin, \$165. Garnet dragon-fly pin set in silver, \$125. Bohemian garnet necklace set in silver, \$375. Carnelian seal set in gold, \$125. Gold pin, conch and leaves, \$85. A portrait bowl of Queen Wilhelmina presented to a local family in 1911 on their wedding by a now unknown state dignitary; approximately 14 inches across with a three-inch, stand-up scalloped rim; the rim was cut maiden's blush; the floor had a reverse painting of the young princess; acid cameo cut outlined the head, \$225.

Pagenkopf M Antiques at 5203 Broadway deals in imports, art glass and silver. I felt right at home when I spotted a Portland Glass tree of life compote with hand holding ball on pedestal, \$145, and a pink satin glass, white liner triangular bowl with frosted feet, \$375. Enamel desk set, five pieces, \$280. Signed LCT bowl, \$225.

A map published by the San Antonio Antique Dealer's Association and sent by their Chamber of Commerce lists seventeen members. Map distances are deceptive. It was impossible for me to visit all of them. Among those I did visit, I found a high quality and variety, but I also found a history of craftsmen and antiques indigenous to the San Antonio area, but that's another story.

and \$200.

Among the paintings in *The Lamb and the Crow* display was one of a young lady dressed in white and holding flowers, done by William Matthew Prior, circa 1840. This is one of his finished works — not done as an itinerate painter.

The Lamb and the Crow also has several pieces of 19th century French prisoner-of-war toys. (These are sometimes mistakenly attributed to sailors, because they are carved of ivory.) One of the very intricate ones, measuring only six inches high, had gears that turned, a woman spinning, another lifting a baby; both women's heads turned. It was \$600. A simpler one of a man with a grinding wheel was \$300.

MONEY in the BANKS

by
Hubert B. Whiting

THERE has been a marked increase in the number of banks coming in from England over the last two or three years. There seems to be an endless supply of banks over there, and if you are not looking for any particular ones, you can always obtain almost all you want. There are dealers in England that either have or have access to quantities of these things. Although most of these banks are Still Banks,



(Top Row) Westminster Abbey, Tally-Ho, Beehive. (Bottom row) Doc Yak, Save and Smile Money Box, Every Copper Helps.

there are a few English Mechanicals available, mostly of the bust type. One rarely sees, however, the *Hoopla*, *Giant in the Tower*, *Tommy*, *Volunteer*, *Grenadier*, or *Wimbledon* banks, which are as rare in England as the rare American-made banks are over here. I haven't made any particular effort to acquire English banks, but over the years, a few have found their way into our collection. I will describe some of them that have an especial appeal to our taste.

WESTMINSTER ABBEY: This is a replica of the front or tower portion of the famous Westminster Abbey. Here in the Abbey lie buried 13 Kings of England, five sovereign Queens, countless statesmen, poets, scientists, — men who have

won fame in every line of human endeavor. Here, too, every King or Queen of England has been crowned since Christmas Day, 1066, when the royal crown was placed on the head of William the Conqueror. Here, too, is England's Tomb of the Unknown Soldier of the First World War. The Abbey is a superb Gothic church, and the little bank is, in its own way, a fine and delicately designed replica. The word "BANK" is over the entrance, and I'm sure it doesn't appear over the entrance of the sanctuary of British dead.

BLACKPOOL TOWER: At first glance, this would appear to be the Eiffel Tower. It's not. It's a tower built in Blackpool, England. Blackpool is a popular resort on the Irish Sea, about 30 miles from Liverpool. It is a city of over 100,000 people.

TALLY - HO: This bank is a horseshoe-shaped affair, and the more you look at it, the more you see portrayed upon it. First of all, the words *TALLY-HO* appear at the top of the horseshoe. A fine horse's head in relief is inside the horseshoe. At the base, on the left, is the head of a fox, and on the right, the head of a hound. Then there is a three-rail fence, a trumpet, and a riding crop. Also the word "BANK". But nowhere can you find the rider with his red coat, black cap and white britches. He's probably back at the stable trying to master his third from those unmanagable "hold them in your hand and don't put them down" stirrup cups.

BEEHIVE BANK: This is a replica of a rather dilapidated, broken down gazebo. Part of the roof is broken away, and the entire building is overgrown with vines. In the front door, there is a beehive, and directly under it is a small bear, lying on his back, enjoying a "honey of a treat". Along side is a large bear keeping one eye out for intruders, but fear not, no one will go very near this bunch of buzzin' stingers.

EVERY COPPER HELPS: This is a three-dimensional bust of a typical English Bobby. The title of this bank, appearing near the

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(Left to right)
Coronation Bank,
Blackpool Tower,
Dreadnought Bank.



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base, is obviously intended as a pun, for there would be no point in calling it "Every Bobby Helps". There are two sizes of this bank, and also of the mate to it. This is in the form of a kitchen maid and called "*I Love a Copper*". Why not "*I Love a Policeman*". No pun, and the English must have their little jokes. The specimen pictured came from Australia, but I am of the opinion that it originated in England. This bank is made in two halves, and unlike most banks that are fastened by a screw or twist pin, this one is held together by two cotter pins. One opens and closes this bank a few times, and the cotter pins have had it. If I want to remove the coins, I'll just shake them out.

SAVE AND SMILE MONEY BOX: This little bank is great. It's a round (four inches) head on two feet. No body, no arms, no legs, just head and feet. The girl wears a sunbonnet-type hat, on the brim of which it says "**SAVE AND SMILE MONEY BOX**". She seems to be a very happy little girl. She has curls, a black face, red mouth, turned up nose, and a dimple in her chin. Some years ago, a fellow collector showed me one he had, and I immediately let it be known among the collectors that I'd like one. Lo and behold, a few weeks later a local collector and friend stopped by and gave me the one that I have now. No wonder I like it so much. It's cute, and the price was right. Incidentally, a great many of the penny banks in England are called "Money Boxes".

DOC YAK: This bank is a caricature of some sort and derives its name from the fact that although it is the body of a man, it has the head of a Yak. The man is dressed in a red swallow-tailed coat and black trousers. His head and hands are white. The feet are tremendous in comparison with the rest of the body. Dr. Yak assumes the position

of a skier, or perhaps a freshman neophyte, coat tails straight out, as if he were taking off for a world's record jump. It is my understanding that he represents an English comic character. There are some who believe he might have been an automobile radiator ornament, and there is some evidence that this could be true. The circular base is constructed in such a manner that it could have been twisted onto the top of the radiator. The position of the figure suggests speed, and the Yak is a very rugged animal from Tibet, so if it was an ornament for a radiator, it was appropriate for a fast and rugged auto. Anyway this one is a bank, built in two halves and held together with a screw. I've seen *Doc Yak* in other collections and always as a bank. Strangely enough, though, I acquired this bank from a fellow I met at a flea market that had a special section for antique cars and all kinds of parts for old cars.

CORONATION BANK and DREADNOUGHT BANK: These two banks are rather large, about seven inches square, and are very similar in a lot of their detail. The *Coronation Bank* has two crossed flags in red, white and blue porcelain, and a center medallion of the heads of King George V and Queen Mary in relief. The date 1911 appears near the base. Over the center medallion is a crown and also the coat of arms.

The *Dreadnought Bank* has as its center medallion a pair of clasped hands and the motto "United We Stand". Over the medallion and between the flags is a flag draped *Dreadnought* riding the waves. I think the ship is No. 99. This may give a hint to some British naval historian as to its significance in relation to the motto and the clasped hands. Both banks look to be about the same age, and the *Coronation* date would place them circa 1911.

ANTIQUE SHOWS & FLEA MARKETS

with Joan Pappas

This Month
Mrs. Pappas Reports
on a Fine Auction.

RECENTLY, I attended a most impressive antique auction in Bolton, Massachusetts. The auctioneer was Robert W. Skinner, who has been an auctioneer and appraiser for eight years and is well-known throughout New England for conducting fine auctions. His auction barn is located on Burnham Road in Bolton.

A large crowd of dealers and collectors was on hand to purchase many fine items in early glassware, Orientals, furniture, clocks, paintings, and a variety of other choice antiques, despite the rain that fell all day.

Some of the early glassware items included the following: A pair of clear air twist, stemmed wines, \$45 for the pair. Pair of Sandwich cobalt vases, printie block-type, \$300 for the pair. An air twist wine, clear stemmed with engraving, \$75. Nailsea-type flask, orange with white, stopper, \$27.50. Bell-flower, ribbed flint, covered sugar bowl, \$27.50; matching creamer, seven inches high, \$20; matching open salt, chip on base, as is, \$12. Early wine with knop stem, \$50. Cobalt blue rolling pin (dated 1853), decorated panels, \$30. Sandwich vase, canary, approximately 15 inches high, printie block, \$130. Sandwich-type cranberry, overshot water pitcher, \$40. Daisy and Button seltzer bottle with label: G. W. Hazelton, patented 1885; lovely blue, \$20. Miniature Sandwich decanter, three inches tall with stopper, geometric pattern, \$200; small pitcher to match, two inches tall, \$80. Amethyst Sandwich fluted vase, approximately ten inches tall, \$160. Pair of Sandwich whale



This is the Nathaniel Balch, brass dial, tall clock in walnut, Queen Anne case, that sold for \$3,000.

oil lamps, cobalt blue (One has a new top, and the other has the original pewter top), approximately 15 inches tall, \$320 for the pair.

Early blown compote, rolled lip, stemmed, bell tone, approximately ten inches tall, \$30. Blown geometric goblet (two flecks on rim), flint, \$140. Sandwich cologne, six inches tall, unusual color: milk blue, with shades in light red to red at base, \$80. Pair of cobalt blue candlesticks, ten to 11 inches tall (probably Midwestern), octagonal bases, \$50 for the pair. Horn of Plenty decanter, original stopper, \$55. Very small millefiori paper-weight, probably Sandwich, \$55. Early blown pitcher, eight to nine inches high, applied handle and cubes on outside, \$25. Sandwich bottle, paneled, nine inches tall, \$80. Six flint, New England Pineapple goblets, \$90 for the set. Amethyst, Stiegel-type scent bottle, \$35. Light blue Sandwich lamp,

square base, printie block, \$150. Extremely rare Sandwich tray, 4½ x 8½ inches (Reference: McKearin plate No. 150, No. 3), canary, some edge chips, \$300. Amethyst Sandwich Bear (chip on base), \$45. A set of six Ashburton flint goblets, perfect, \$96 for the set. Flip glass, blown three-mold, perfect, geometric-type pattern, \$70. Pair of flint Horn of Plenty celery vases, mint condition, \$90 for the pair. Clear blown candlestick, ten inches tall, folded on base, three rings for stem, open pontil, \$30. Open master salt, blown geometric pattern, \$60. And an octagonal, nine-inch plate, beehive lacy Sandwich, minor nicks on edge, \$25. A beautiful pair of Sandwich Sweetheart lamps, perfect, \$110 for the pair.

Many fine paintings and furniture pieces were sold: Small (5 x 8 inches), dated 1866, squirrels (dark painting, needs cleaning), gold frame, \$57. Early painting on canvas, farm scene, signed J. M. Hart (needs cleaning), (approximately 18 x 12 inches), cows near river, gold frame, \$450. Oil on wood, small pastoral scene, deep gold frame, Dutch art-

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The 18th century Nyphenburg tureen (above), mint condition, that sold for \$275. (Right) the Enfield Shaker tall cupboard, seven feet high, with seven drawers and cupboard in top, original red paint, \$1,450.



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ist, signed, \$130. An extremely nice, original water color of "Brig Persia of Salem — Capt. Moses Endicott", original gold leaf frame (A copy of this painting is in the Peabody Museum), \$2,100. Oil painting of Capt. Thistle by M. Van Doort, 1825, \$600. And an oil painting of J. P. Atwood by E. E. Finch, dated 1833, \$500.

Furniture items included a small, Shaker-type work table, drop leaf on one side and one end, drawer on the other end, and open trays on one side, refinished, \$200. Chippendale, four-drawer chest, 37½ inches wide, original bracket feet, molded top, good condition, \$500. Eighteenth century hutch table, original red paint, dovetailed drawer, birch and pine (one breadboard missing), \$425. A very nice Shaker cupboard from Hancock, New Hampshire, original red paint (Enfield Shaker), 6 x 8 inches high, 41 inches wide, \$1,450. Windsor fan-back chair (seat repaired), \$95. Oval, tilt-top 18th century snake-foot candlestand, inlaid on top (original feet, but one foot repaired), two-board top, \$110. A fine ship



The water color of the "Brig Persia of Salem — Capt. Moses Endicott", in its original golf leaf frame, \$2,100. (A copy of this painting is in the Peabody Museum, Salem, Massachusetts.)

model, two feet long with masts, good condition, \$110. A pair of ladder-back chairs, original red paint, sausage turnings, rush seats (One had worm damage in one leg), \$40 for the pair. A grandfather clock by Walter H. Durfee, Providence, with elaborately carved and inlaid case, bell and chimes, 1870-80, eight feet, four inches tall, \$750. Rhode Island, seven-drawer chest in maple (restored feet), 36½ inches wide, a few brass pulls missing, dovetailed drawers, \$400. William and Mary or Queen Anne-type American chest, original condition, six drawers, 39 inches wide, \$1,100. Set of four Hitchcock chairs, stenciled, good condition, \$120. Slant-lid desk, 36 inches wide, tiger maple, three-board back, original brasses (two missing), \$1,100. Windsor saddle-seat side chair, seven-spindle (one bow replaced), \$50. And a lovely Queen Anne highboy in cherry (facing replaced on one drawer), six feet tall, 38-inch base, 36-inch top, good condition, \$2,600.

Several nice clocks were to be had: A Nathaniel Balch, 1765 brass dial tall clock, walnut, Queen Anne

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American mahogany claw and ball foot dining table with molded top, 18th century, North Shore, Massachusetts. This sold for \$2,200.

case, \$3,000. Cherry cased tall clock by Lemuel French, Boston, original molding, \$800. Curtis Concord banjo (unmarked; case had some repair), \$750. And an original N. Stowell & Son Charleston banjo, \$650.

There were also several campaign items. Handkerchiefs were as follows: Allen Therman, \$30. Grover Cleveland, \$7.50. Protection — Ben Harrison, \$27.50. Ben Harrison and Whitelaw Reid, \$20. Grover Cleveland, 24 x 15 inches, \$17.50. And a Tippecanoe and Morton, too, \$22.50.

Oriental china was quite plentiful, and the prices were very good. Canton items were as follows: Fruit basket and tray, open work on both pieces, \$110. Teapot with cover, perfect strap handle, \$65. Small fish, \$22.50. Set of 11 plates,

all with minor damage, \$77 for the lot. Twelve-inch platter, \$37.50. Sauce boat, some glaze roughness on edge, \$40. Two cups, \$22.50. Celadon items were: A nine-inch bowl, \$55. Covered vegetable with tray, perfect, \$60. A little larger covered vegetable dish, \$70. A deep dish, approximately nine inches in diameter, perfect, \$40. Five cups and saucers, two nicked cups, two minor chips on saucers, \$100 for the set. An Imari, nine-inch bowl, \$25. Chinese reverse paintings on glass in original Chinese frames (one frame damaged), \$80 for the pair. An Oriental urn-vase, 2½ feet high, unmarked, lovely blues on white, \$90. Rose Medallion vegetable (base only), \$25. Oval Rose Medallion platter, unmarked, 12 inches long, \$42.50. And a lovely teapot, 12 inches high, with an

Oriental scene, large domed cover, \$18.

Miscellaneous items included: A beautiful and rare, 18th century Nymphenburg tureen, mint condition, \$275. Lustre pitcher, mint condition, six inches high, House pattern, \$35. Copper lustre jug, approximately two-quart size, mint condition, \$25. Early footed brass candlesticks, 18th century, eight inches high, \$35. A colored folio print, "American Field Sports", L. M. Delavan, \$45. A nice pair of brass andirons, ball top, \$110. A bronze whippet dog on base, signed, \$55. Eighteenth century brass jamb hooks, \$47.50 for the pair. Lustre pitcher House, with decorated, raised pattern in green, five to six inches high, \$55. Wooden lantern, candle-type, 15 inches high, glass sides, \$45.

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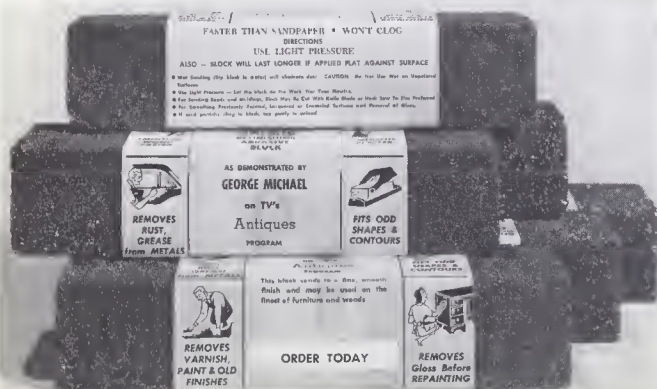
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dining table with molded top, 18th century, North Shore, Massachusetts. This sold for \$2,200.

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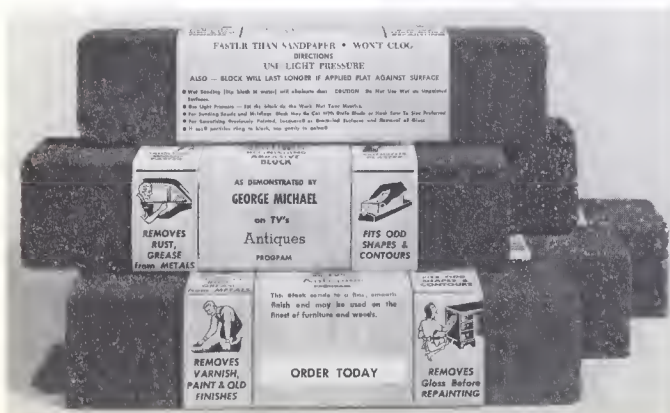
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